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Dante  
By  
Benjamin Louis Paul Godard

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UNIVERSITY OF NORTH CAROLINA

EDITED BY **M. Variol**, 40 BOURBON ST.



MASTERPIECES  
—OF—  
FRENCH OPERAS.

# DANTE

Opera in 4 Acts.

WORDS BY  
EDOUARD BLAU.

MUSIC BY  
Benjamin Godard.

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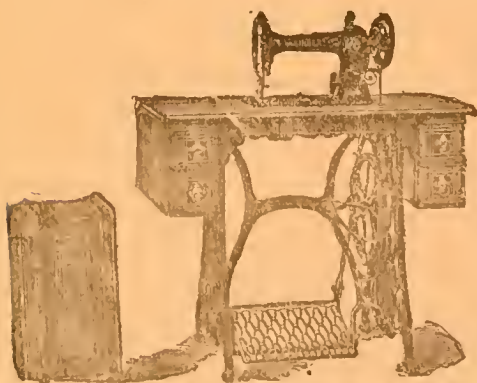
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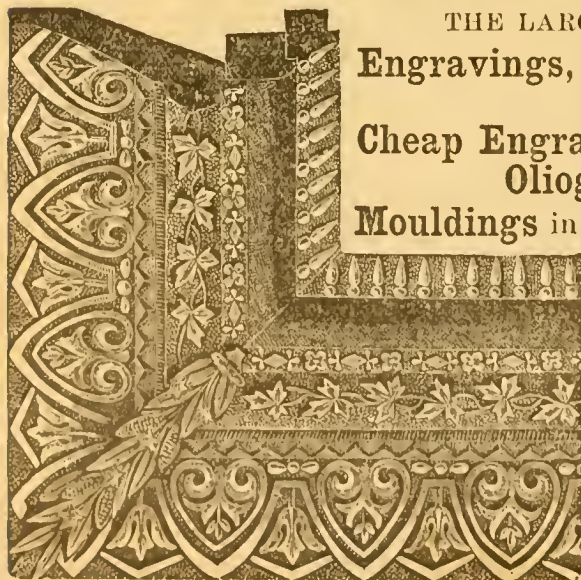
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Dante Alighieri, le Poëte Florentin.  
Béatrice Portarini, fiancée à Bardi.  
Gemma, confidente de Béatrice.  
Simeone Bardi, gentilhomme Florentin.  
Vieri, gentilhomme Florentin.  
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Beatrice Portarini, engaged to Bardi.  
Gemma, confident of Beatrice.  
Simeone Bardi, Florentine nobleman.  
Vieri, Florentine nobleman.  
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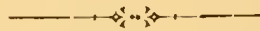
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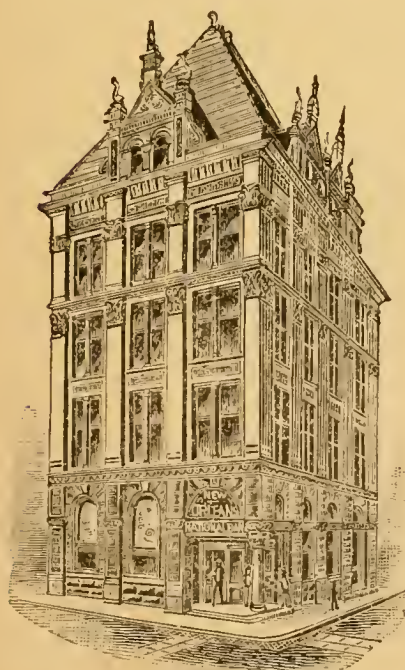
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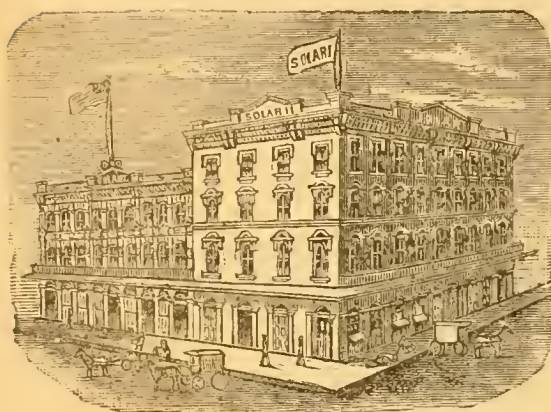
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## DANTE.

The Scene of this Opera is laid in Florence about the year 1300.  
Two factions divide the City of Florence and fight for its Government, the Guelfes and the Gibelins.

### ACT I.

Opens on a public place in Florence. In the distance the Government's palace. On the right the entrance to a church. Groups of Guelfes and Gibelins led, the formers by Corso, the latter by Vieri threaten and defy one another. They are surrounded by men and women of the people. The day is that of the election of the Chief Magistrate of the City, and both parties are confident of their success. Enters Dante who reproaches them with their incessant quarrels and begs them, instead, unite their efforts against the enemies of their country. Guelfs and Gibelins laugh at him, but the people listen and advises Dante to present himself as a candidate at the election. They all enter the palace except Dante. Dante then meets Simeone Bardi, an old friend of his, who reproaches him for his long absence and informs him that he is betrothed to a lovely maiden, whose charms he exalts so much that Dante's curiosity is awakened, he asks Bardi who she is and learns that she is Beatrice Portinari, whom her father has promised him for a signalled service rendered, whom he loves and by whom he knew he was loved before he left Florence. Dante gives way to despair and leaves the scene. Enters Beatrice and Gemma her friend. Beatrice confesses to Gemma that she has always loved Dante and would rather die than be married to Bardi. She has scarcely uttered these words, when the people return from the palace and shout the name of Dante who has been elected Prior of the City. Dante appears brought back by Bardi and is seen by Beatrice. The poet refuses the honor proffered but Beatrice appeals to him and tells him that it is his duty to devote himself to his country and that he will find his reward in love. Dante understands that Beatrice loves him yet, he accepts the dignity of Grand Prior, and after exhorting the Florentines to cease their quarrels and unite against their enemies, and he is vested with the rich mantle of the Prior of Florence.

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# DANTE.

## ACTE I.

### SCENE I.

Le théâtre représente la place publique à Florence. Au fond le palais du gouvernement. A droite l'entrée d'une chapelle. Au lever du rideau, deux groupes de Guelphes et de Gibelins conduits, l'un par Corso et l'autre par Vieri se défilent et se menacent. Derrière eux et de chaque côté groupes de gens du peuple.

CHOEUR DES GIBELINS et CHOEUR DES GUELPHES,  
*alternativement*

Malheur à vous dont l'audace  
 Nous insulte et nous menace  
 Ah! votre pouvoir s'efface  
 C'est votre dernier effort!  
 A nous fortune et puissance,  
 A vous l'exil et la mort.  
 Quand la ville de Florence  
 Aura dicté sa sentence  
 A vous l'exil, à vous la mort  
 Malheur à vous! à vous la mort.

LES CHEFS GIBELINS.

Aux amis de César la victoire est promise,  
 O Guelphes nous avons avec nous l'Empereur.

LES CHEFS GUELPHES.

Le Ciel est favorable aux amis de l'Eglise.  
 Gibelins, le Saint-Siège est notre protecteur.

LES CHEFS GIBELINS.

Quand Florence aujourd'hui va nommer le Prieur,

Le Gonfalonier de justice

Pensez-vous qu'elle choisisse

Ailleurs que dans notre parti?

LES CHEFS GUELPHES.

Le Prieur sortira des rangs des Donati.

ENSEMBLE.

Malheur à vous dont, etc.

### SCENE II.

*Récit et Cantilène.*

DANTE, LES PRECEDENTS.

DANTE.

Guelphes ou Gibelins, qu'importe la bannière,  
 Blancs ou noirs, fils ingrats, vous frappez votre [mère,  
 La Patrie est en deuil lorsque vous combattez.

CHOEUR GENERAL.

C'est Dante Alighieri, c'est le maître, écoutez!

DANTE.

Mes frères, mes amis, qu'elle est votre démenée?

Le ciel est si bleu sur Florence

Son azur a tant de douceurs

Qu'un chant d'amour et d'espérance

Devrait monter de tous les cœurs.

Mais la brise frémissante

## ACT I.

### SCENE I.

The theatre represents the Public Square at Florence. In the rear the Government palace. When the curtain rises two groups of Guelphs and Ghibellines, led one by Corso and the other by Vieri dare and threaten each other. Behind them and on each side groups of the people.

CHORUS of GIBELLINES and Chorus of GUELPHS  
*alternately*

Death to you whom daring  
 Insults and menaces us  
 Ah! your power vanishes  
 This is your last effort!  
 Fortune and power are ours  
 For you exile and death.  
 When the City of Florence  
 Shall have dictated the sentence  
 For you exile and death,  
 Death to you, death to you.

THE GIBELLIN CHIEFS.

To the friends of Corso victory is promised,  
 Oh, Guelphs, we have with us the Emperor.

THE GUELPH CHIEFS.

Heaven is propitious to the friends of the Church  
 Ghibellines! The Holy See is our protector.

THE GIBELLINE CHIEFS.

When Florence, to-day, names the prior,

The Gonfalonier of justice,

Do you think she will choose

Outside of our party?

THE GUELPH CHIEFS.

The prior comes from the ranks of the Pouati.

TOGETHER.

Death to you whom, etc.

### SCENE II.

*Récit et Cantilène.*

DANTE, the same.

DANTE:

Guelphs or Ghibellines what matter the banner,  
 White or black, ingrate sons, you strike your [mother

The country is in danger when you combat.

GENERAL CHORUS.

It is Dante Alighieri, it is the master here.

DANTE.

My brothers, my friends are you demented

Heaven is so blue over Florence

Its azure is so sweet

That a song of love and hope

Should arise from all hearts

But the trembling breeze



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DANTE.

N'emporte aux clairs firmaments  
Que la rumeur grandissante  
D'éternels ressentiments.....

*Les Chefs Guelphs et Gibelins accueillent ces paroles avec des gestes de dédain et de colère, mais ceux qui les entourent baissent la tête; quelques-uns remettent leur épée au fourreau. Le peuple a entendu les paroles de Dante avec émotion.*

CHŒUR DU PEUPLE.

Il a raison. Pourquoi donc tant de haine?  
Nous pourrions être heureux en nous tendant la  
LES CHEFS GIBELINS. [main  
La politique est notre affaire,  
Poète passe ton chemin.

LES CHEFS GUELPHS.

Ecoute un avis tout contraire!  
Du Prieur on va faire choix,  
Mets-toi donc sur les rangs  
Je te promets ma voix.

CHŒUR GENERAL.

Les collèges du Peuple au Palais se rassemblent.

CHEFS GUELPHS.

Voyez comme ils ont peur,  
Vainqueurs ce soir, maîtres demain.

CHEFS GIBELINS.

Regardez comme ils tremblent,  
Vainqueurs ce soir, maîtres demain.

CHŒUR GENERAL.

Pourquoi donc tant de haine,  
Nous pourrions être heureux, etc....  
*Tous entrent un Palais excepté Dante.*

SCENE III.

DUO.

DANTE, BARDI.

DANTE.

Ah! puisse la voix populaire  
Choisir pour l'œuvre tutélaire  
Un homme qui la comprendra!

*(Riant) Le fardeau sera lourd à qui l'acceptera. Simeone Bardi paraît. Il fait quelques pas dans la direction du Palais, mais il voit Dante, s'approche et le reconnaît.*

BARDI.

Vous! cher Dante, c'est vous.

DANTE.

Simeone.

BARDI.

Florence retrouve enfin  
Après si longue absence,  
Son fils très oublieux.....  
Pourtant très regretté.

DANTE.

A Bologne... à Padoue...  
Et dans toute cité

Dont j'allais consultant l'histoire et le génie,  
Jamais de la terre benie.  
Le souvenir ne m'a quitté.

BARDI, avec expansion.

J'aurai donc pour témoin de ma félicité  
L'ami de ma jeunesse.

*Dante l'interroge du geste et du regard.*  
On me donne pour femme

Carries to the clear firmament  
But the swelling rumor  
Of eternal resentments.

*The Guelphs and Ghibelline chiefs receive these words with signs of disdain, but those surrounding them bow their head; some sheathe their words. The people have heard the words of Dante with emotion.*

CHORUS of the PEOPLE.

He is right. Why then so much hate!  
We might be happy did we join hands  
THE GIBELLINE CHIEFS  
Politics are our affair.  
Poet, go your way.

THE GUELPH CHIEFS.

Hear a quite contrary advice  
A prior is to be chosen,  
Enter then the list,  
I promise thee my vote.

GENERAL CHORUS.

The colleges of the people are assembling at the  
GUELPH CHIEFS. [palace.

See how they are afraid,  
Victor this evening, masters to-morrow.

GHIBELLINE CHIEFS.

Look how they tremble,  
Victors this evening, masters to-morrow.

GENERAL CHORUS.

Why then so much, etc.  
*All enter the palace except Dante.*

SCENE III.

DUO.

DANTE—BARDI.

DANTE.

Ah! may the popular voice  
Choose for the protecting work  
A man who will understand it!

*(Dreaming) The task will be heavy, for whoever [may accept it. Simeone Bardi appears. He advance towards the palace, but sees Dante, approaches and recognizes him*

BARDI.

You! Dear Dante, it is you!  
DANTE.

Simeone!

BARDI.

Florence at last finds again,  
After so long an absence,  
Her very forgetful son,  
Who is nevertheless much regretted.

DANTE.

At Bologna at Padua.  
And in all cities

Of which I consulted the history and the genius.  
The sacred remembrance of my country has not  
[left me.

BARDI—With expression.

I shall then have as a witness of my felicity.  
The friend of my youth.

*(Dante looks askance at him.)*

I am soon to wed



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DANTE.

5

Celle que dès longtemps,  
Et de toute mon âme  
J'adorais en secret!

DANTE, *en souriant.*

Et la femme, il paraît,  
En tous points est parfaite!

BARDI.

Pour bien la dépeindre, ô poète,  
C'est ton langage qu'il faudrait.  
On ne saurait quelles choses  
Lui comparer ici-bas;  
Si Dieu n'avait fait les roses,  
Si le lys n'existait pas!  
Tant d'innocence et de grâce  
Illumine ses quinze ans  
Qu'on sourit quand elle passe  
Comme on sourit aux enfants.  
Et cependant auprès d'elle  
On vient parfois à trembler  
De la voir ouvrant son aile  
Comme un ange s'envoler!

DANTE.

Dis-moi son nom!

BARDI.

Jadis vous deviez la connaître;  
C'est la fille de maître Portinari.

DANTE, *à part avec douleur.*

Qu'ai-je entendu, Seigneur!  
Beatrice. (*à Simone.*) Ah! ce cœur  
Comment l'as-tu gagné?

BARDI.

Par la reconnaissance :

A ce puissant parti qui règne sur Florence  
Son père avait fait une offense,  
Mais j'ai pu l'arracher aux mains des Donati.

DANTE, *avec amertume.*

L'enfant est le prix du service,  
(*à part.*) O Béatrice,

Pourquoi suis-je parti?

BARDI, *s'adressant à Dante en souriant.*

Mais en étant amant fidèle  
On peut rester bon citoyen.

Pardonnez-moi, je vais où le devoir m'appelle.  
*Il rentre au Palais. Dante reste attristé sur le devant de la Scène.*

DANTE, *avec désespoir.*

Ah! de tous mes espoirs il ne me reste plus rien!  
En vain l'avenir rayonne,  
Qu'importe un nom glorieux!  
De quoi serai-je envieux  
Quand mon amour m'abandonne!

(*avec accablement.*) Tout est fini

Pour moi sur la terre!

Comme un banni

Je fuirai solitaire.

Par les chemins où je marchais vainqueur

Plus de bonheur,

D'ivresse promise :

Mon triste cœur

A jamais se brise!

Rêve menteur.

O tendresse éphémère.

Envoles-toi d'un éternel essor!

The one whom long  
And with all my soul  
I adored in secret!

DANTE—*Smiling.*

And the woman, it seems,  
Is perfect in all points?

BARDI

To well depict her, oh, poet,  
I should borrow your language  
I would not know what things  
Here below to compare her to,  
If God had not made the roses,  
If the lily did not exist!  
So much innocence and grace  
Illuminates her fifteen years.  
All smile when she passes  
As one smiles to children.  
And whoever approaches her  
Sometimes tremble  
To see her open her wings  
To fly away like an angel!

DANTE.

Tell me her name!

BARDI.

Formerly you must have known her!  
She is the daughter of master Portinari

DANTE—*Aside, with sorrow.*

What did I hear, Oh Lord.

Beatrice!... (*To Simone.*) Ah! this heart,  
How didst thou win it?

BARDI.

Through gratitude;

To that powerful party, which reign over Florence  
Her father had done some offense,  
But I saved him from the hands of the Donati.

DANTE—*With bitterness.*

The child is the price of the service.

(*aside*) Oh Beatrice!

Why did I depart?

BARDI—*Addressing Dante smiling.*

But while being a faithful lover

One may remain a good citizen

Pardon me. I go where duty calls me.

*He enters the palace. Dante remains sadly in front of the scene.*

DANTE—*In despair.*

Ah! of all my hopes nothing remains.  
In vain the future sparkles  
What value a glorious name!  
What have I to envy.  
When my love forsakes me!

(*With despair*) All is finished

For me in this world,

Like one banished

I shall solitary fly

By the path I walked a victor

No more happiness,

Nor the promised bliss

My sad heart

Breaks forever!

Lying dream

Ephemeral tenderness,

Fly away with an eternal flight!



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DANTE.

Tout est fini  
Pour moi sur la terre  
Hélas!

Mais non! Je ne veux pas désespérer encor!  
Il faut que je la voie, il faut que je lui parle!  
A m'entendre va tressaillir son cœur;  
Ah! je saurai reprendre à qui l'osait ravir ce cœur,  
Mon seul trésor!

*Il sort vivement.*

### SCENE IV.

BEATRICE, GEMMA.

*(Béatrice et Gemma sortent de la chapelle, Béatrice s'avance la première, la tête inclinée avec un air d'accablement profond.)*

GEMMA.

Courage Béatrice,  
Celui que nous venons de prier toutes deux  
Saura te soutenir au jour du sacrifice.

BEATRICE.

Si le ciel exauçait mes vœux,  
Lorsque viendra ce jour je franchirais ces portes  
Avec le voile blanc qu'on met au front des mortes.

GEMMA.

Ah! tais-toi, c'est affreux!

BEATRICE.

Tu sais bien, chère confidente,  
Que j'aimerais toujours celui qu'on nomme Ali-  
Que moi j'appelais: Dante. [ghieri,

GEMMA.

Que cet amour soit loin de toi comme de lui.

BEATRICE.

Il n'était qu'un enfant, j'étais toute petite  
Lorsque je l'ai connu pour la première fois.  
Sans doute plus heureux, il oublia plus vite....  
Ce temps loin de son cœur, toujours je le revois!  
Comme deux oiseaux que leur vol rassemble  
Nous allions par le grand jardin  
Sans savoir pourquoi, joyeux d'être ensemble.  
Mais parfois aussi rougissant soudain,  
Et puis je venais, sous les lauriers roses,  
Près de lui m'asseoir afin d'écouter  
Les récits charmants et les douces choses  
Qu'il savait déjà si bien raconter.

ENSEMBLE.

BEATRICE.

Nous allions tous deux par le grand jardin, etc.

GEMMA.

Que cet amour soit loin de toi comme de lui.

*Béatrice baisse le front; Gemma l'attire tendrement sur sa poitrine.*

Ah! pleure librement, pleure, et de ta souffrance  
Verse en mon âme le secret.  
Qui donc, mieux que moi, hélas, la comprendrait!

### SCENE V.—Final.

BEATRICE, GEMMA, DANTE, BARDI, GUEL-  
FES ET GIBELINS.

*Des clameurs sortent du Palais; de tous côtés sur la place arrivent des groupes animés.*

All is finished  
For me on earth  
Alas! but no  
I will not yet despair!  
I must see her  
I must speak to her!  
Her heart will soften at hearing me.  
Ah I shall know how to win back that heart  
From the one who dared ravish it from me.  
My only treasure! *(He goes out rapidly.)*

### SCENE IV

BEATRICE, GEMMA.

*Beatrice and Gemma issue from the chapel. Beatrice approaches first, her head bowed, with an air of profound discouragement.*

GEMMA.

Courage, Beatrice.  
The one whom we both prayed just now  
Will know how to sustain thee on the day of the  
[sacrifice.

BEATRICE.

If heaven heard my prayer  
When this day shall come I should issue from  
[these gates  
With the white shroud put on the dead.

GEMMA.

Ah! silence, this is awful!

BEATRICE.

Thou knowest well dear confident,  
That I shall always love the one they call  
Whom I called Dante, [Alighieri.

GEMMA.

Let this love be far from thee, as from him.

BEATRICE.

He was but a child, I was quite small  
When I first knew him.  
Without doubt, being more happy, he forgot  
more quickly.

That time which is far from his heart.

I still forever see it.....

Like two birds united by their flight

We went through the great garden.

Without knowing why, joyous to be together,

But sometimes also suddenly blushing.

And then I used to come in the rosy laurels,

To sit near him so as to hear

His charming tales and the sweet things

He knew already so well how to tell.

TOGETHER.

BEATRICE.

We both went through the great garden....

GEMMA.

Let this love be far, etc.

*Beatrice bows her head, Gemma draws her tenderly to her heart.*

Ah! weep freely, weep in thy distress.

Pour into my heart thy secret,

Who better than me, alas, would understand it.

### SCENE V.—Final.

BEATRICE, GEMMA, DANTE, BARDI,  
GUELPHS AND GIBELINES

*Chorus are heard from the palace From all sides animated groups arrive on the square.*

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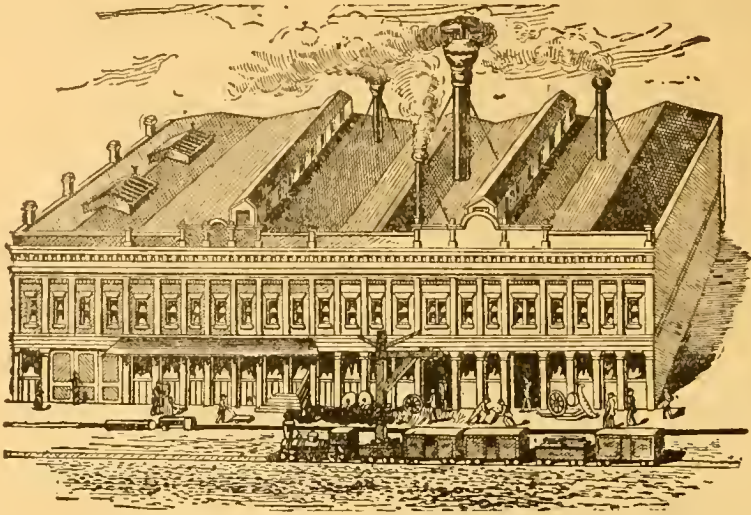
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### DANTE.

7

#### CHŒUR DU PEUPLE.

Le peuple a rendu sa sentence!  
Salut à Dante Alighieri.

#### BEATRICE, tressaille.

Gemma, ce nom. Que disent-ils ?

#### GEMMA.

C'est Dante qu'on nomme !

#### CHŒUR.

Le peuple a rendu sa sentence,  
Salut, honneur, gloire à Dante,  
Salut, honneur, gloire au Prieur.  
*Dante paraît sur la place, Béatrice l'aperçoit.*

#### BEATRICE.

Lui !

*Bardi va au devant de Dante et l'amène sur la scène.*

#### BARDI.

Venez écouter le peuple de Florence.

#### DANTE.

O peuple ! Que veux-tu de moi ?

#### CHŒUR.

En toi nous avons confiance.  
Commande et nous suivrons ta loi.

#### DANTE.

Quoi ! vous voulez que je me jette  
Dans la bataille et la tempête.  
Au sein des partis furieux.

Non, Non,

Je ne suis, rêveur tranquille  
Que m'en aller, lisant Virgile,  
Par les sentiers emplis de chants mystérieux.

#### CHŒUR.

O Dante, sauve nous des partis furieux.

#### BARDI.

Entends ce peuple qui te prie,  
Il met en toi tout son espoir ;  
Florentin, défends ta patrie,  
Pour être grand, fais ton devoir.

#### DANTE.

Ma force est inégale à la tâche imposée,  
Et mon âme aujourd'hui,  
Défaillante et brisée,  
Plutôt que d'en prêter aurait besoin d'appui.

#### BARDI.

Entends ce peuple.....etc.

#### CHŒUR.

En toi nous avons confiance.....etc.

*Béatrice sort lentement de la foule et s'avance vers Dante qui la contemple, muet et comme fasciné par son regard.*

#### BEATRICE.

Quand ils vont aux dangers sans nombre,  
Réclamés des peuples ravis,  
Par d'autres cœurs cachés dans l'ombre,  
Les vaillants sont parfois suivis.  
Ce doux cortège de tendresses  
Autour de toi tu peux l'avoir ;  
Vas sans regret, sois sans faiblesse.  
Pour être aimé fais ton devoir.

#### CHORUS OF THE PEOPLE

The people has given its verdict.  
Hail to Dante Alighieri!

#### BEATRICE.

(trembling) Gemma, whose name!  
What are they saying ?

#### GEMMA.

It is Dante who is elected!

#### CHORUS.

The people has given its verdict.  
Hail, honor, glory to Dante  
Hail, honor, glory to the prior.  
*Dante appears on the square, Beatrice sees him.*

#### BEATRICE.

He !

*Bardi goes to meet Dante and leads him to the scene.*

#### BARDI.

Hear the people of Florence.

#### DANTE.

Oh people ! What dost thou want of me ?

#### CHORUS.

In thee we have confidence.  
Command and we will follow thy law.

#### DANTE.

What ! you want that I should throw myself  
Into the battle and the storm,  
Into the bosom of the furious parties !  
No ! No !

I a quiet dreamer, who knows  
Only to walk along, reading Virgil,  
By the paths filled with mysterious melodies.

#### CHORUS

Oh Dante, save us from the furious parties, etc.

#### BARDI.

Hear this people which begs thee  
It puts all its hope in thee.  
Florentine, defend thy country.  
To be great, perform thy duty.

#### DANTE.

My strength is unequal to the task imposed,  
And my soul to-day,  
Wavering and broken  
Instead of giving, would require support.

#### BARDI.

Hear this people.....etc.

#### CHORUS.

In thee we have confidence, etc.

*Beatrice issues slowly from the crowd and advances towards Dante who contemplates her, silently and as fascinated by her look.*

#### BEATRICE.

When they go to numberless dangers,  
At the call of excited people,  
By others heart, hidden in the shadow,  
The valiant are sometimes followed.  
This sweet cortege of tenderesses,  
Around thee thou wilt have ; be without weak-  
Go without regret ; [ness.  
To be loved, do thy duty !

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8

## DANTE.

DANTE. *A part, comme un rêve.*

Pour être aimé

(au peuple) Je veux tenter l'œuvre suprême.

A vous mon bras et mon esprit,  
(regardant Béatrice) et mon cœur.

GEMMA.

Il l'aime, il l'aime encore.

BEATRICE.

Il m'aime.

Tous.

Salut au Maître. Salut au Protecteur.

CHEFS GIBELINS—*Montrant leur drapeau.*

Voici notre drapeau.

CHEFS GUELPHES—*Designant leur bannière.*

C'est le nôtre.

Tous—*A Dante.* Lequel sera le tien.

DANTE.

(*Saisissant le gonfalon et le déployant.*)

Le drapeau de Florence.

Où, ce peuple qui met en moi son espoir,  
Ne doit plus voir que lui, flottant sous notre ciel.  
(*On recèle Dante du riche manteau des Prieurs de Florence.*)

DANTE.

Plus de discorde criminelle.

Que nos vains débats soient finis;

Soyons à jamais réunis

Dans une étincelle fraternelle.

A notre voix, noble cité

Que ton front penché se relève.

Tous tes enfants n'ont qu'un seul rêve.

Ta grandeur et ta liberté

BEATRICE, BARDI, et Tous—*Reprenant.*

Plus de discorde, etc.

Salut, honneur, au Protecteur.

## ACTE II.

[Le théâtre représente une salle du Palais des Seigneurs. Elle est éclairée par de grandes baies vitrées. Au fond un rideau de tapisserie. Portes à droite et à gauche. Vers la gauche, un grand fauteuil, près d'une table chargée de papiers. BARDI, seul en scène. Au lever du rideau il est assis dans le fauteuil et parcourt les papiers qui sont sur la table.]

### SCENE I.

BARDI.

Nos généreux espoirs seront-ils vains? Je tremble  
A voir comme sur nous s'est assombri le ciel:  
Les chefs des deux partis qu'on a proscrits en-

[semble]

Ensemble ont fait appel.

A Charles de Valois, frère du roi de France...

(*Il se lève.*)

Qu'on ouvre à l'étranger les portes de Florence.

O maître, c'en est fait d'un reste de pouvoir.

(*Il marche rêveur.*)

DANTE—*Aside, as in a dream.*

To be loved!

(*To the people*) I will try the supreme task.

Yours is my arm, and my head and my heart.

Looking at Beatrice.

GEMMA.

He loves her, he loves her still.

BEATRICE.

He loves me...

CHORUS.

All hail to the master! Hail to the Protector.

GIBELLINE CHIEFS—*Showing their banners.*

Here is our ensign.

GUELPH CHIEFS—*Showing theirs.*

Here is ours.

All (*to Dante*) which will be thine?

DANTE.

(*Grasping the gonfalon and displaying it.*)

The banner of Florence!

Yes, this people, which puts in it its hope,  
Shall only see that, floating under our heaven.  
*Dante is invested with the rich mantle of the priors of Florence.*

DANTE.

No more criminal discord.

Let our vain disputes be ended;

Let us forever be united

In a fraternal embrace.

At our voice noble city

Let thy doomed front be redressed.

All thy children have a sole dream,

Thy greatness and thy freedom.

BEATRICE, BARDI, AND ALL.

No more discord, etc.,

Hail, honor to the Protector.

## ACT II.

The theatre represents a hall in the palace of the noblemen. It is lighted by large bay windows. In the rear a tapestry curtain. Doors on the right and on the left. To the left a large arm chair near a table covered with papers. Bardi alone on the scene. When the curtain rises he is seated in the armchair and looks over the papers on the table.

### SCENE I.

BARDI.

Will our generous hopes be vain? I tremble

To see how the sky has darkened over us.

The chiefs of the two parties who were proscrib-

Here together appealed

To Charles de Valois brother of the king of

(*Herises.*)

[France.]

To open to the strangers the doors of Florence.

Oh masters! This ends the remains of our power.

(*He walks dreamily.*)

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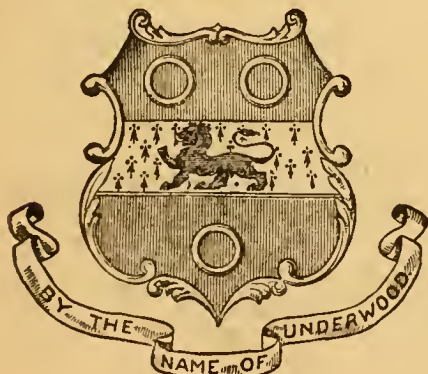
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New Orleans, La.

## Dante.

1

Cantilène.

*Andante molto.*

*Dante.*

Le ciel est si bleu sur Flo - ren - ce Son a -  
The heavens are so blue a - bove Florence,..... Their a -

*Piano.*

zur..... a tant de dou - ceurs Qu'un chant d'a - mour et d'es - pé -  
zure..... is so pure..... That songs of love and hope....

*f*

ran - ce De - vrait mon - ter, mon - ter de tous les cœurs; mais la  
..... should a - rise..... from all..... hearts; but the

bri - se fré - mis - san - te..... N'em por - te aux clairs fir ma -  
wav - ing breeze..... Carries towards the..... skies....

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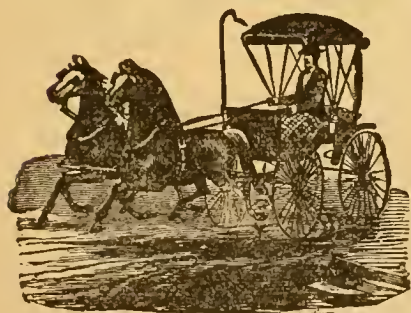
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DANTE. (Cantilène.)

*f*

ments  
only

que la ru meur gran-dis-san-te Dé ter-nels res-sen-ti-  
the ev-er increasing clam-or..... of e-ternal.. quar-rel-

*Allegro.*

ments.....  
ling.....

*tempo tranquille.* *dim.* *pp*

Mes fré-res, mes a-mis!..... Le  
My broth-ers, my friends!..... The

ciel..... est si bleu sur Flo-ren-ce Son a-zur..... a tant de dou  
heavens are so blue above Flo-rence.... Their a-zure..... is so pure



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DANTE.

9

Ce n'est pas seulement sur nous que tout est noir.  
Ah! c'est en moi.

Ces mots, ces mots, je les entends sans cesse :

"Va sans regrets, sois sans faiblesse,  
Pour être aimé fais ton devoir.

Quelle flamme alors j'ai cru voir dans ses yeux.

Non! à trahir sa promesse

Elle n'a pu songer.

Et je n'ai pas encore d'abandonné à venger.

Qu'on ouvre à l'étranger les portes de Florence.

O maître, et c'en est fait d'un resto de pouvoir.

(Il s'assied de nouveau et continue à parcourir les  
papiers qui sont sur la table.)

### SCENE II.

GEMMA. BARDI. (*Gemma entre par la droite.*)

BARDI. (*Allant vivement vers Gemma.*)

Gemma! La chère Beatrice.

A-t-elle enfin fixé le jour de notre hymen?

GEMMA.

Je viens vous demander un cruel sacrifice.

(*Tréaillement de Bardi.*)

Mais digne d'un grand cœur. Renoncez à sa main.

BARDI.

Je l'attendais cette parole,

Ma tendresse n'est pas si folle

Qu'elle n'ait vu la trahison.

GEMMA.

Ah! vous accusez sans raison;

Beatrice à cette heure

Ignore ce que je fais mais elle pleure.

Et je revois son front plus pâle chaque jour.

Oublier sa promesse.

BARDI.

Oublier cet amour.

(*Il se rapproche de Gemma et lui parle avec une rage  
contenue.*)

Oui, si je la délie.

Dès que j'aurai parlé.

Sur sa lèvres palie

Je sais que reviendra le sourire envolé.

Oui, ses yeux dont les charmes

Ont pris mon faible cœur,

Si je taris ses larmes,

Retrouveront bientôt leur première douceur.

Mais tu l'as bien compris docile messagère.

Alors, nous la verrons radieuse et légère,

Courir à son amant et tomber dans ses bras.

(*sourdemment*) Et cet amant, c'est Dante, n'est-ce  
[pas?]

GEMMA.

A lui, dès son enfance, elle s'était donnée,

Et ne pouvait le revoir sans émoi.

Par vous qu'elle soit pardonnée.

BARDI.

Pardonne! On veis bien que tu n'aimes pas.

GEMMA.

Hélas! mon âme est blessée

Comme la vôtre. J'ai le même tourment,

Et c'est Dante que j'aime.

BARDI.

Et tu veux insensée

Jeter ma Beatrice aux bras de ton amant.

GEMMA.—*Avec une expression très douce.*

Si ma douleur est amère.

Pourtant, je le sais aussi

Par le bien que l'on peut faire,

It is not alone for us that all looks dark,

Ah! In me, too,

Those words, these words, I ever hear them:

"Go without regret, be without weakness,

To be loved, do thy duty."

What a flame I thought to see in her eyes!

No! to betray her promise,

She could not have thought of it.

And I have not yet her abandonment to revenge.

Let the gates of Florence be open to the strangers.

Oh! masters, and that ends the remains of your

[power.

(*He sits himself again and continues to peruse the pa-  
pers on the table.*)

### SCENE II.

GEMMA, BARDI. (*Gemma enters from the right.*)

BARDI—*Going towards Gemma.*

Gemma. Has the dear Beatrice

At last appointed the day for our nuptial?

GEMMA.

I come to ask you a cruel sacrifice.

(*Bardi is violently moved.*)

But worthy of a great heart. Renounce her hand

BARDI.

I expected this word!

My tenderness is not so insane.

That it has not seen the treason!

GEMMA.

Ah! You accuse without reason!

Beatrice at this hour

Is ignorant of what I do, but she weeps,

And I see her face growing paler every day

Forget her promise!

BARDI.

Forget this love!

(*He approaches Gemma and speaks with contained rage.*)

Yes, if I release her,

As soon as I shall have spoken

On her pale lips

The last smile will return.

Yes, her eyes whose charms

Have conquered my weak heart.

If I dry their tears,

Will soon recover their pristine sweetness!

But thou hast well understood it, faithful mesen-

[gor.

Then we shall see her radiant and light hearted,

Running to her lover and falling into his arms.

(*angrily.*) And this lover, it is Dante, is it not  
[so?]

GEMMA.

To him she gave her heart in her childhood,

And could not see him again without emotion.

Then let her be pardoned by you!

BARDI.

To pardon! Oh one can see that thou lovest not.

GEMMA.

Alas! My soul is wounded,

Like yours, I have the same torment

And it is Dante whom I love.

BARDI.

And thou wantest me to madly

Throw my Beatrice into the arms of thy lover.

GEMMA—*With a very soft expression.*

If my pain is gretter,

I still also know

By the good one may do



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DANTE.

Notre mal est adonci.  
Un rayon doit encore luire  
Dans l'ombre où je resterai,  
Si j'entrevois le sourire  
De ceux par qui j'ai pleuré.  
Apaisez votre colère,  
Et pardonnez noblement;  
Comme vous je désespère,  
Comme moi soyez éloquent.

BARDI.

Folle et lâche femme,  
Pardonnez la douleur  
Est facile à ton âme,  
Mais je n'ai que la haine et la vengeance au  
Oui, je veux me venger. [cœur.

GEMMA—BARDI.

Pitié pour eux, pitié seigneur, etc.,  
Folle et lâche femme, etc. (Ils sortent.)

## SCENE III.

*La tapisserie du fond s'écarte, Béatrice apparaît.*

BEATRICE.

Paroles de haine, aven de tendresse,  
J'ai tout entendu.  
Pour tous je saurais tenir ma promesse;  
Mon dernier espoir, cher Dante, est perdu.

AIR.

Comme un doux nid sous la ramée,  
A l'ombre de ta renommée  
Une autre cachera son paisible bonheur.  
O cruelle douleur!  
Quand tu voudras, lassée  
Du labeur glorieux,  
En des regards aimants reposer ta pensée,  
Ce n'est pas vers les miens que s'en iront tes  
O cruelle douleur! [yeux.  
Comme un doux nid sous la ramée  
Où le printemps met sa splendeur,  
A l'ombre de ta renommée,  
Une autre cachera son paisible bonheur.  
Ah! que la mort soit prompte à délivrer mes  
peines.

## SCENE IV.

BEATRICE. DANTE.

*En ce moment Dante, ouvrant la porte de gauche, avance le front baissé, et sans apercevoir d'abord Béatrice qui tressaille douloureusement à sa vue.*

BEATRICE.

C'est lui, Seigneur, en ce cruel instant soutenez-  
DANTE—Apercevant Béatrice. [moi.  
Béatrice! Après tant de messages et de prières  
vaines,

Enfin, c'est vous que je revois.

BEATRICE.

Dante, vous me voyez pour la dernière fois.

DANTE.

Sur ta levre est l'adieu  
Et non dans ta pensée.

BEATRICE.

Je suis la fiancée  
D'un homme à qui je dois  
Un de mes jours heureux,  
Et je n'en compte guère,  
DANTE.

Ah! celui qui naguère  
De ta douleur abusait lâchement

Our pain is allievated  
A ray shall yet pierce  
Into the shadow, where I shall remain  
If I see the smile  
Of those for whom I have wept.  
Abate your anger  
And nobly pardoul  
Like you I dispair  
Like me be forgiving

BARDI

Feeolish and cowardly woman!  
To pardon the pain  
Is easy to thy soul  
But I have only hate and vengeance in my heart!  
Yes I want revenge.

GEMMA

Pity for them, my God, etc.

BARDI

Foolish and coward woman, etc. *They go out.*

## SCENE III

*The tapestry in the rear opens, Beatrice appears.*

BEATRICE

Words of hate! avowal of love  
I heard it all!  
For all I shall know to keep my promise.  
My last hope, dear Dante, is lost.

AIR

Like a sweet nest under the foliage  
In the shadow of thy fame  
Another will hide her peaceful happiness.  
Oh cruel pain!  
When thou wiltst, tired  
Of glorious labors,  
Repose thy thought in loving eyes.  
Thine eyes will not look towards mine  
Oh cruel pain.  
Like a sweet nest under the foliage  
Where spring puts its splendor  
In the shadow of thy fame  
Another will hide her peaceful happiness.  
Ah! may death be quick to deliver me from my  
(sorrow)

## SCENE IV

BEATRICE, DANTE

*At this moment Dante, opening the door to the left, advances with bowed head, without at first perceiving Beatrice, who trembles painfully on seeing him*

BEATRICE.

It is him, Lord! At this cruel instant sustain me.  
DANTE, (perceiving Beatrice)

After so many messages and vain prayers  
At last I see you again!

BEATRICE.

Dante, you see me for the last time

DANTE

In thy words is the farewell  
But not in thy thought.

BEATRICE

I am the betrothed  
Of a man to whom I owe  
One of my happy days.  
And I do not count many of them!  
DANTE.

Ah! He who then  
Vilely took advantage of thy sorrow

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DANTE.

11

N'a droit qu'à ton oubli.  
 Ton époux, ton amant,  
 C'est moi, c'est moi seul.

BEATRICE—*Tristement.*

Poète, la gloire  
 Du bout de son aile, en votre mémoire  
 Effacera bientôt mon nom.

DANTE.

Non, Non,

Demain, si tu m'abandonnes  
 Pourrais-je encor chanter:  
 Je n'ai cherché des couronnes  
 Que pour te les apporter.  
 Sans toi mon œuvre est finie  
 Et n'aura duré qu'un jour.  
 C'est me prendre mon génie  
 Que me ravir mon amour.

BEATRICE—*A part, avec extase.*

L'entendre ainsi parler, quelle ivresse profonde.

DANTE—*Se rapprochant d'elle.*

Sur mon front l'orage gronde,  
 Chaque heure amène un danger;  
 Il n'est que toi seule au monde,  
 Qui puisse m'encourager.  
 Ton âme aux douceurs célestes  
 De la mienne est la moitié;  
 Par amour si tu ne restes,  
 Reste au moins par amitié.

ENSEMBLE.

Tu le veux que mon sort à ton sort lié.

Je t'aime. Echos du premier jour

Jusqu'à l'heure suprême

Doit vivre notre amour;

Je suis à toi, je t'aime.

*(Elle se laisse aller dans les bras de Dante.)*

SCENE V.—Final.

BEATRICE, DANTE, BARDI, VIERI, CHEFS  
GUELPHES ET GIBELINS.

*La porte de gauche s'ouvre et sans être rus de Dante et de Béatrice, perdus dans leur extase, entrent et se trouvent debout sur le seuil Vieri et ses compagnons.*

CHEFS GIBELINS—*Railleurs.*

Cher Gonfalonnier de Justice,

Daignez ici nous recevoir.

*Dante fait un mouvement pour examiner Béatrice, mais Vieri et ses partisans lui barrent le passage et le saluent ironiquement.*

BARDI.

S'il vous plaisait qu'on nous banisse,

Il nous plaisait de vous revoir.

*Dante entraîne Béatrice vers la porte de droite, mais il se trouve arrêté par Donato qui entre suivi de ses partisans.*

LES GIBELINS—*Railleurs.*

Illustre Prieur de Florence,

Nous réunir nous semble doux.

Mais seulement.... c'est contre vous.

DANTE.

Quel traître vous ouvre ce palais ?

BEATRICE.—*A part.*

Je frissonne....

*(Elle s'élance vers le fond de la salle en appelant)*  
 A l'aide..... Au secours!

Has a right only to be forgotten!  
 Thy spouse, thy lover  
 It is I, I alone!

BEATRICE, *Sadly.*

Poet, glory

With the tip of her wing in your memory  
 Will soon efface my name.

DANTE.

No! No!

To-morrow, if thou abandonest me

Could I sing again?

I have sought far crowns

But to bring them to thee.

Without thee my work is ended

And will have lasted but one day.

It is robbing me of my genius

To rob me of thy love

BEATRICE, *Aside, with enthusiasm.*

What a joy!

To hear him speak so,

DANTE, *approaching her.*

On my head the storm is gathering,

Every hour bring a danger,

Only thou in the world

Can encourage me!

Thy soul of heavenly sweetness

Is one half of mine!

If thou must not love me

At least remain from pity

Pity

Thou wiltst it, let my fate to thine be linked

I love thee. Born of the first day

Until the supreme hour

Our love must live.

I am thine! I love thee—

*She falls into Dante arms*

SCENE V—final

BEATRICE, DANTE, BARDI, VIERI, GUELPH  
and GIBELLINE CHIEFS

*The door to the left opens and without being seen by Dante and Beatrice, lost in extasy, Vieri and his companions enter and remain standing on the threshold.*

GIBELLINE CHIEFS, *Ironically.*

Dear Gonfalonier of Justice,

Deign to receive us.

*Dante makes sign to lead Beatrice off, but Vieri and his partisans prevent his passage, ironically saluting him.*

BARDI

It pleased you to banish us.

It pleases us to see you again

*Dante draws Beatrice to the door at the right, but is stopped by Donato, who enters with his partisans.*

THE GIBELLINES, *ironically.*

Illustrious Prior of Florence

It seemed sweet to us to unite.

We have made this alliance,

But solely.... against you!

DANTE.

What traitor has opened to you this palace?

BEATRICE, *aside.*

I tremble.

*She runs to the rear of the hall, crying:*

Help! .... Help! ....

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**DANTE.**

*Le rideau se lève. Bardi se dresse devant Béatrice qui pousse un cri de terreur.*

Lui....

**BARDI—Très froid.**

N'appellez pas! Personne ne doit venir.

*Il s'avance en scène.*

Ceux que vous réclamez  
 Sont avec nous ou bien sont désarmés.

**GUELPHS ET GIBELINES.**

La résistance est inutile.  
 De ton palais et de la ville  
 Nous sommes maîtres aujourd'hui.

**DANTE—Fièrement aux deux groupes ennemis qui l'ont entouré.**

Que demandez-vous donc?

**BARDI—Aux partisans.**

J'ai votre parole?

Tous.

Où.

*Sur un signe de Bardi tous tirent leurs épées.*

**DANTE.**

Assassins!

**BEATRICE—Affolée, à Bardi.**

Grâce, grâce pour lui.

**BARDI.**

Sa grâce est dans vos mains.

**BEATRICE.**

Que faut-il que je fasse?

**BARDI—Designant Dante.**

Pour lui la mort....

Où pour vous le couvent.

**BEATRICE—DANTE.**

Le couvent.

**DANTE.**

Béatrice, que je meure  
 Plutôt que te pleurer vivant!

**BARDI—Fait un signe aux partisans qui sont vers Dante.**

Alors....

**BEATRICE.**

Non, je vous en conjure....

**BARDI.**

Jurez donc par le ciel implacable au parjure  
 De jeter à ce monde un éternel adieu,  
 Et n'étant plus à moi, de n'être plus qu'à Dieu.  
*Dante est toujours entouré par les épées*

**DANTE.**

Ne jure pas....

*Bardi fait un nouveau signe aux partisans qui s'apprêtent à frapper Dante.*

**BEATRICE.**

Par le ciel, je le jure....

**ENSEMBLE.**

**DANTE et BEATRICE.**

C'en est fait.... séparés sans pitié, sans retour,  
 Nous avons devant nous l'éternelle souffrance...  
 Nos bonheurs, Dieu jaloux te sont-ils une offense,  
 Pour songer comme un crime à punir tant d'amour.

**BARDI.**

C'en est fait, mon bonheur s'est enfui sans re-  
 [tour,

Mais je suis sans remords. D'une juste vengeance

*The curtain rises, Bardi appears before Beatrice who utters a cry of terror.*

He! He!

**BARDI—very coldly.**

Do not call. No one will come.

*He advances to the front.*

Those whom you would call  
 Are either with us or disarmed.

**GUELPHS AND GIBELLINES.**

Resistance is useless,  
 Of thy palace of the city,  
 We are masters to-day.

**DANTE—proudly to the two hostile groups who have surrounded him.**

What then do you want?

**BARDI—to the partisans**

I have your word?

**ALL.**

Yes.

*At a sign from Bardi all draw their swords..*

**DANTE.**

Assassins.

**BEATRICE—beside herself.**

Pardon, pardon for him.

**BARDI.**

His pardon is in your hands.

**BEATRICE.**

What must I do?

**BARDI—pointing at Dante.**

For him death....

Or for you the cloister.

**BEATRICE—DANTE.**

The cloister.

**DANTE.**

Beatrice, let me die  
 Rather than to mourn thee living.

**BARDI—gives a sign to the partisans who advance a step towards Dante.**

Then.

**BEATRICE.**

No, I beseech you.

**BARDI.**

Swear then by heaven, unpardoning to perjury.  
 To say an eternal farewell to this man,  
 And being no longer mine to belong only to God.  
*Dante is always surrounded by swords.*

**DANTE.**

Do not swear.

*Bardi repeats his sign to the partisans who prepare to strike Dante.*

**BEATRICE.**

By heaven, I swear it.

**TOGETHER.**

**DANTE AND BEATRICE.**

'Tis done. Separated without pity or return,  
 We have before us eternal sufferings  
 Our happiness, jealous God, is it an offense to you  
 To punish so much love like a crime.

**BARDI.**

'Tis done, my happiness has flown without re-  
 [turn,

But I am without remorse of a just vengeance,

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## DANTE

### ACT II.

A hall in the palace, lighted by immense bay windows; in the back ground a rich tapestry hanging. Doors on both sides. Table and seats. Bardi, seated, is reading some documents. He deplores the measures taken by Dante in sending in exile the leaders of the rival parties who have made appeal to Charles, brother of the king of France, but what incenses him more is that he has understood Beatrice's words and sees that she loves Dante. Enters Gemma who comes to beg Bardi to give back her word to Beatrice, who loves Dante since. Bardi declares that he will not give her up and shall win her love back. Rather give her up and pardon her, says Gemma,—You, then, do not know what is Love! says Bardi.—Gemma then confesses that she also suffers from unrequited love, for she loves Dante, but knowing that Dante can be made happy only by Beatrice's love, she keeps her love secret. They depart and Beatrice who has heard all from behind the tapestry hangings enters. Like her friend Gemma she is ready to sacrifice her love to Dante's happiness, when the latter enters. She tells him that she is here to bid him a last adieu, but Dante declares that he cannot live without her, and that without the inspiration of her love his genius will die and he shall forsake poetry. Moved by so much love Beatrice falls in Dante's arms. In their extase they have not seen enter Bardi and the Ghibelins leaders whom Dante has banished. They come to avenge themselves, and Bardi exacts from Beatrice that she shall give up Dante and swear to enter a convent or else she will see him slain before her. In spite of Dante's generous devotion in declaring that he would rather die than see her thus buried alive Beatrice swears to enter a convent, and Dante's life is spared but he is exiled in his turn as he had exiled the Ghibelins. Dante threatens to have them punished as soon as he is let free, but at the same moment are heard trumpets announcing the entrance of Charles of Valois in Florence, and heralds proclaim Dante's banishment.

### ACT III.

The stage represents the grave of the poet Virgil, shaded by laurel trees in full bloom. Near the grave is a moss-covered rock, used as a seat. At the rising of the curtain are seen gracefully grouped shepherds and women bearing sheaves of wheat. Young men and young girls, dance in groups and form a charming picture. They are about to leave the stage, when enter a group of students who

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DANTE.

13

J'aurais vu leur ivresse insulter ma souffrance,  
Et trahi sans pitié je les frappe à mon tour.

GUELFES et GIBELINS.

C'en est fait, il n'est plus notre maître d'un jour,  
Sa grandeur est finie et la nôtre commence;  
Il perdra son orgueil en perdant son amour.

BARDI.

Maintenant vous pouvez remettre

Amis, votre épée au fourreau.

*A Dante*) Vous êtes libre, maître.

DANTE.

Ah! fais donc jusqu'au bout ton métier de bour-  
(aux partisans) [reau.

Vous êtes insensés de me laisser la vie.

Ici je suis encore puissant,

Et de tout votre sang,

Infâmes, vous paierez sa tendresse ravie.

*Rires ironiques des partisans.*

CHEUR.

Puissant encore tu le crois. Ah.... Ah....

BARDI.

Entends-tu cette rumeur qui grandit et qui  
[monte?

DANTE.

Qu'est-ce donc ?

*Bardi s'est avancé à la croisée et a regardé dehors.*

BARDI.

Charles de Vallois est entré dans Florence.

DANTE.

O l'effroyable honte....

*Nouvelles rumeurs plus fortes. Trompettes. Acclamations.*

BARDI.

Ecoute encore, c'est son premier édit

Qu'on proclame et qu'on applaudit.

*Trompettes.*

LA VOIX DU HERAULT.

"Au nom du Roi de France, notre frère,

Et par licence du Saint Père,

Qui nous fait son représentant,

Nous, Charles de Valois enjoignons qu'à l'instant

Dante Alighieri soit banni de la ville.

Et ne puisse y rentrer sous peine de la mort."

DANTE.

Proscrit! Je suis proscrit....

GUELFES et GIBELINS, railleurs.

Dès qu'on est le plus fort on exile,

C'est vous, Seigneur, qui nous l'avez appris.

DANTE.

Misérables....

*Beatrice est sortie de son accablement et chancelante elle se dirige vers Dante.*

BEATRICE.

Dante....

*Les partisans tout en riant se retirent peu à peu du fond de la salle en répétant le chœur.*

DANTE, à mi-voix à Beatrice.

Tu l'as compris.

Par la force arrachée une promesse est vaine.

Si loin que le destin m'entraîne

Tu me suivras fidèle à nos amours.

BEATRICE.

Vous suivre.... J'ai juré, Dante, adieu pour  
[toujours.

Should I have seen their joy insult my sufferings  
And, betrayed without pity, I strike them in my  
[turn.

GUELFHS AND Ghibellines.

'Tis done, he is no longer our master of a day,  
His greatness is ended and ours commences,  
Feeble heart, which foolishly dreamed of power;  
He will lose his pride, losing his love.

BARDI.

Now you may return

Friends, your swords to their scabbards.

(*To Dante.*) You are free, master.

DANTE.

Oh! Do to the end thy work executioner!  
(*To the Partisans.*) You are insane to let me live,

Here I am still powerful

And with all your blood

Infamous men, you shall pay my lost love.

*The partisans laugh ironically.*

CHORUS.

Still powerful! Thou believest it! Ah! Ah! .

BARDI.

Doest hear this noise increasing and rising.

DANTE.

What is it then ?

*Bardi advances to the window and looks out.*

BARDI.

Charles de Valois has entered Florence.

DANTE.

Oh, the frightful shame.

*New cries and acclamations, louder.*

BARDI.

Listen still, it is his first edict

Which is proclaimed and applauded.

*Trumpets.*

THE VOICE OF THE HERALD.

"In the name of the King of France, our brother,

And by authority of the Holy See

Who creates us his representative

We, Charles of Valois, enjoin that instantly

Dante Alighieri be banished from the city

Not to reenter it under pain of death!"

DANTE.

Proscribed, I am proscribed.

GUELFHS AND Ghibellines—ironically.

As soon as one is the strongest, one exiles,

It is you, my Lord, who have taught us that.

DANTE,

You curs!

*Beatrice has recovered and staggers towards Dante.*

BEATRICE.

Dante.

*The partisans, while laughing retire gradually to the hall, repeating the chorus.*

DANTE—in a low voice to Beatrice.

Thou hast understood,

A promise wrung by force is null,

However far destiny may bring me

Thou wilt follow me, faithful to our love.

BEATRICE.

Follow you! I have sworn! Dante, farewell for-  
[ever!

# J. A. SICARD, BUILDER

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NEW ORLEANS.

14

DANTE.

DANTE.

Adieu mes amours.

GUELPHS and GIBELINS, BARDI.

C'en est fait.... etc.

*Fin du Deuxieme Acte.*

## ACTE III.

Le théâtre représente le tombeau de Virgile. Tout-à-fait à gauche du spectateur, un tombeau ombragé par de grands lauriers roses. Près du tombeau, un bloc de rocher couvert de mousse formant un siège. Au lever du rideau, groupes divers de pasteurs et des femmes portant des gerbes de blé. Des jeunes gens et des jeunes filles dansent et forment un tableau très gracieux et très animé.

BALLET.

SCENE II.

UN VIEILLARD. CHOEUR.

LE VIEILLARD.

Partons, enfants. Déjà grandit sur la montagne  
L'ombre du Pansilippe au déclin du soleil.  
Voici la fin du jour, il est temps qu'on regagne  
La chaume où nous attend le bienfaisant soleil.

ENSEMBLE.

Voici la fin du jour.... etc.

LE VIEILLARD.

Par le sentier de la montagne  
Je vois monter vers nous deux jeunes cavaliers.  
Ce sont des écoliers  
Qui viennent de la ville  
Au tombeau de celui qu'ils appellent Virgile.  
*Entrent les écoliers qui portent des palmes et des couronnes. Ils vont se ranger de chaque côté de la tombe.*

SCENE IV.

ODE A VIRGILE.

ECOLIERS, PAYSANS.

UN ECOLIER.

O maître, dont la gloire emplit tout l'univers,  
Et dont la cendre ici repose,  
La paisible demeure où nous bercent tes vers,  
Demain pour nous doit être close.

LES ECOLIERS.

Demain pour nous doit être close.

UN ECOLIER.

Mais le temps plein de toi ne peut être oublié.  
Et ton œuvre est notre Évangile.  
Dans un commun accord, scellant notre amitié,  
Nous restons frères en Virgile.

LES ECOLIERS.

Nous restons frères en Virgile.

UN ECOLIER.

O doux pasteurs,  
Gardiennes des troupeaux,  
Semeurs de la moisson dorée

Il disait vos labours  
En sa langue sacrée,  
Ainsi que nous honorez son repos.

DANTE.

Farewell my love.

GUELPHS and GIBELINS, BARDI.

'Tis done, etc.

*End of the Second Act.*

## ACT III.

The theatre represents the tomb of Virgil. To the left of the spectator, a tomb shaded by great red laurel trees. Near the grave, a rock covered with moss forming a seat. When the curtain rises divers groups of shepherds and women carrying sheafs of grain. Young men and girls dance and form an animated and pleasing tableau.

BALLET.

SCENE II.

AN OLD MAN. CHORUS.

OLD MAN.

Let us go, children,  
Already lengthens on the mountain  
The shade of Pansilippe as the sun sinks.  
The close of day is here, it is time to return  
To our huts, where beneficent sleep awaits us.

TOGETHER.

The close of day is here, etc.

OLD MAN.

By the mountain path  
I see young cavaliers coming towards us.  
They are students  
Coming from the city  
To the tomb of him they call Virgil.  
*The students enter carrying palms and crowns. They group themselves on either side of the tomb.*

SCENE IV.

ODE TO VIRGIL.

STUDENTS, PEASANTS.

A STUDENT.

Oh, master, whose glory fills the universe,  
And whose ashes here repose  
The peaceful dwelling where thy verses inspired  
Is to be closed to us to-morrow. [us,

STUDENTS.

Is to be closed to us to-morrow.

A STUDENT.

But the time spent with thee cannot be forgotten,  
And thy work is our gospel,  
In a common accord, sealing our friendship  
We remain brothers in Virgil!

STUDENTS.

We remain brothers in Virgil.

A STUDENT.

Oh gentle shepherds,  
Guardians of the herds,  
Sowers of the golden harvests  
He sang your labors  
In his sacred tongue  
Like us, honor his repose.



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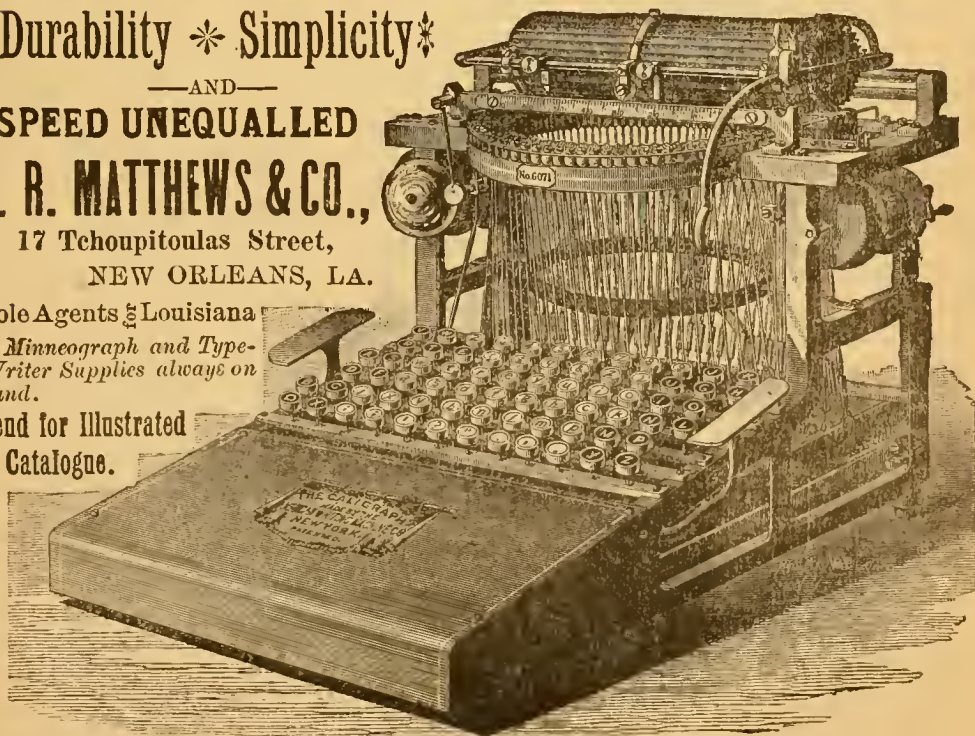
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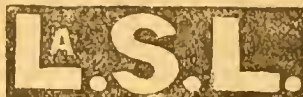
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| 2 Prizes of   | 20,000 are.....   | 40,000    |
| 5 Prizes of   | 10,000 are.....   | 50,000    |
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| 100 Prizes of | 800 are.....      | 80,000    |
| 200 Prizes of | 600 are.....      | 120,000   |
| 500 Prizes of | 400 are.....      | 200,000   |

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**ATTENTION.**—The present charter of the Louisiana State Lottery Company, which is part of the Constitution of the State, and by decision of the Supreme Court of the United States, is an inviolable contract between the State and the Lottery Company, will remain in force under any circumstances **FIVE YEARS LONGER, UNTIL 1895.**

The Louisiana Legislature, which adjourned July 10th, voted by two-thirds majority in each House, to let the people decide at an election, whether the Lottery shall continue from 1895 until 1919. The general impression is that **PEOPLE WILL FAVOR CONTINUANCE.**



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DANTE.

15

#### LES ÉCOLIERS.

Ainsi que nous. . . etc.

#### PASTEURS.

Honorons son repos.

*Les écoliers déposent leurs palmes sur le tombeau et les pasteurs viennent à tour de rôle en s'inclinant placer des fleurs et des épis.*

#### UN ÉCOLIER.

O maître dont le nom ne peut être oublié.  
Où ton œuvre est notre Évangile.

#### TOUS LES ÉCOLIERS.

Dans un commun amour scellant notre amitié,  
Nous restons frères en Virgile.

#### LE VIEILLARD.

Partons enfants, voici la fin du jour.

#### VIEILLARD et CHŒUR.

Voici la fin du jour. . . etc.

*Tous s'éloignent peu à peu.*

#### SCENE V.

Dante apparaît, revêtu du costume historique.  
Il s'avance sombre, la tête inclinée sur la poitrine. Le jour baisse de plus en plus.

#### DANTE.

Encore un jour qui tombe

Dans le gouffre infini,

Sans laisser un rayon sur le front du banni.

Où donc est Béatrice ? A l'heure où je succombe

N'a-t-elle pas perdu jusqu'à mon souvenir ?

*Avec accablement.*

Je suis si triste et las qu'il me faut une tombe  
Pour qu'un peu de repos me puisse encor venir.

*Il s'approche du tombeau.*

O maître, lève-toi, dans l'ombre où je me penche,  
Couronné de lauriers. . . Dans ta tunique blanche  
Dicte-moi le poème idéal et rêvé ;

Gloire et bonheur j'aurai tout retrouvé.

*Il va s'asseoir sur le rocher voisin de la tombe. La nuit vient peu à peu.*

#### Folle chimère !

Mais je me sens accablé. . . Ma paupière

S'abaisse. . . un voile est sur mes yeux.

Ah ! sois béni sommeil qui de la vie amère

Doit me faire oublier.

#### LE REVE DU DANTE.—PREMIERE PARTIE. L'ENFER.

#### APPARITION DE VIRGILE.

*Dante s'endort.—La nuit est tout à fait venue.— Lentement la pierre du tombeau se soulève.— Couronné de lauriers, vêtu d'une longue robe blanche, Virgile apparaît, éclairé par un rayon de lune.*

VIRGILE, parlant à Dante endormi.

Dante, c'est chose bien fragile

Que le bonheur humain

Le tien va se briser

Mais la Muse est fidèle et viendra t'apaiser.

*Dante a tressailli, il ouvre à demi les yeux, il aperçoit l'ombre et essaie de se lever. Mais l'ombre étend la main et le poète retombe, ses yeux se ferment de nouveau.*

#### DANTE.

Virgile !

#### STUDENTS.

Like us, etc.

#### SHEPHERDS.

Let us honor his repose.

*The students deposit the palms on the grave and the shepherds one by one deposit flowers or ears of corn.*

#### A STUDENT.

Oh master, whose name cannot be forgotten,  
Yes, thy work is our gospel.

#### ALL THE STUDENTS.

In a common love sealing our friendship,  
We remain brothers in Virgil.

#### OLD MAN.

Let us go, children. The close of day is here.

#### OLD MAN AND CHORUS.

The close of day is here, etc.

*All go out gradually*

#### SCENE V.

Dante appears, clothed in the historic costume.  
He advances sad, the head inclined on his breast. The daylight disappears gradually.

#### DANTE.

Another day which falls

Into the infinite abyss

Without leaving a ray on the forehead of the [banished one.

Where is Beatrice ? At the hour of my fall

Is she not lost even to my memory ?

*With despair.*

I am so sad and tired that I must find a tomb  
to enjoy a little repose.

*He advances to the tomb.*

Oh master, rise, in the shadow in which I bow,  
Crowned with laurels, in thy white tunic  
Dicte to me the dreamed and ideal poem,  
Glory and happiness, I shall have found all again.  
*He sits down on the rock near the tomb. Night falls gradually.*

#### Foolish fancy !

But I feel prostrated. . . My eyelids

Fall. . . a veil is over my eyes.

Ah ! be blessed, sleep, which of bitter life

Makes me forgetful.

#### DANTE'S DREAM—FIRST PART.

#### HELL.

#### APPARITION OF VIRGIL.

*Dante falls asleep. It is fully night. Slowly the gravestone is lifted. Laurel-crowned, clothed in a long white robe, Virgil appears, illuminated by a ray of the moon.*

VIRGIL, speaking to sleeping Dante.

Dante, it is a very brittle thing

Human happiness

Thine will be broken.

But the Muse is faithful and will come to console [thee.

*Dante has shuddered, he half opens his eyes and perceiving the shade tries to rise. But the shade extends his hands and the poet falls back, his eyes closing again.*

#### DANTE.

Virgil !



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DANTE.

VIRGILE.

Avant que de tes jours s'éteigne le flambeau,  
Je veux que ton œuvre s'achève,  
Et s'il est le plus sombre, il sera le plus beau.  
Visite en ton sommeil, dont je guide le rêve  
Le monde où l'on ne va qu'en sortant du tombeau.  
Dante, je veux que ton œuvre s'achève.

LA NUIT.

*Un rideau de nuages se lève lentement derrière eux.*

DANTE.

La nuit ! L'horrible nuit !

*Les nuages montent toujours. Il regarde dans le vide avec une expression d'effroi.*

Ces longs cris de souffrance....

Et ces mots que je vois tracés : " Vous qui venez  
[ici,

Laissez toute espérance."

CHOEUR DES DAMNÉS.

*Le rideau de nuages a continué son ascension et a disparu. On aperçoit l'enfer. Cavernes sombres dont les routes ont par instants des effets sanglants. Derrière des blocs de rochers noirs, grouillent et se tordent des ombres confuses.*

DES DAMNÉS.

Toujours.... Toujours....  
O douleurs sans trêve ;  
Châtiment sans recours.  
L'un cri s'élève  
Des enfers sourds,  
Maudits toujours.

DANTE.

L'enfer.... (avec terreur.) Non.... non....

*Il cache son visage dans ses mains comme pour échapper au terrible spectacle.*

DAMNÉS.

Ah....

VIRGILE.

Mon fils, poursuis ton rêve.

APPARITION D'UGOLIN.

DANTE.

P'rai ces malheureux.

Il en est un plus sombre et plus farouche.

Ah ! c'est affreux....

Du sang.... à ses mains.... à sa bouche.

VIRGILE.

Un supplice sans fin

Chatie un crime sans exemple,

Celui que ton œil doit contempler

Est l'homme qui mourut dans la tour de la faim.

DANTE.

Ugolin....

VIRGILE.

Loin de nous encor, sombre, sinistre immense,  
Sillonne par instant

De livides éclairs, un nuage s'étend

Et grandit et s'avance.

TOURBILLON INFERNAL.

DAMNÉS.

Ah !

DANTE.

Où l'air gronde et mugit comme la mer  
À l'heure des tempêtes.

VIRGIL.

Before the light of thy days shall be extinguished  
I want thy work to be accomplished, [forever,  
And if the darkest it shall be the most beautiful  
Visit in thy sleep, the dream of which I guide,  
The world where none go but after leaving their  
[tombs.

Dante I will that thy work be accomplished.

NIGHT.

*A curtain of clouds rises slowly behind them.*

DANTE.

The night ! The horrible night !

*The clouds continue to rise, he looks into space with an expression of terror in his face.*

These long cries of distress,

And these words I see traced : "You who come  
[here leave hope behind."

CHORUS OF THE DAMNED.

*The curtain of clouds continues its ascension and has disappeared. Hell is seen. Darkness invades the vaults which momentarily give bloody reflections. Behind the black rocks confused shades roll and crawl.*

DAMNED.

Always ! Always !  
Oh pain without end,  
Punishment without recourse.  
A cry rises  
From the deaf hells  
Cursed forever.

DANTE.

Hell.... (with terror) No, no !

*He hides his face in his hands as if to escape from the horrible spectacle.*

DAMNED.

Ah !

VIRGIL.

My son, pursue thy dream.

APPARITION OF UGOLIN.

DANTE.

Among these unfortunates,

There is one more sadder and more troubled.

Ah ! This is awful,

Blood.... on his hands.... on his mouth.

VIRGIL.

A torture without end

Punishes a crime without example,

The one at whom thy terror looks,

Is the one who died in the Tower of Starvation.

DANTE.

Ugolin !

VIRGIL.

Far from us still, sombre, sinister, immense,  
Sometimes traversed

By livid lightning, a cloud spreads

And becomes larger and advances.

INFERNAL TEMPEST.

DAMNED.

Ah !

DANTE.

Yes, the air rumbles and roars like the sea  
In the hour of storms.



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DANTE. (Cantilène.) Concluded.

3

ceurs..... q'un chant d'a - mour.... et.... d'es - pé - ran - ce de vrait mon -  
 ..... that songs of love..... and hope..... should a -

ter, mon - ter de tous les cœurs; Le ciel..... est si bleu sur Flo -  
 rise,..... from all..... hearts; The heavens are so blue above Flo -

ren - ce q'un chant d'a - mour.... et d'es - pé - ran - ce De - vrait mon -  
 rence..... that songs of love..... and hope..... should a -

ter de tous les cœurs.....  
 rise from all..... hearts.....

*rall.* *tempo.* *Piu Lento.* *rall.*



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*Andante tranquille.*

Beatrice.

*Piano.* *pp*

Comme un doux nid sous la ra  
As a down-y nest in the

mé - e..... Ou le prin-temps met sa splen -  
fo - liage..... All aglow with the light of

deur..... A L'om - bre de ta re - nom -  
Spring..... In the rays of your glo - ry,...

mé - e Une au - tre ca - che -  
..... An - oth - er woman will live...

*cresc.* *cresc.*





DAMNES.

Ah!

VIRGILE.

C'est le tourbillon roulant sur nos têtes,  
Mourtris, éperdus.

Ceux qui par la chair ont été perdus!

DAMNES.

Ah!..... Ah!

DANTE.

Ces cris de rage et de douleur....

Ah! maître défends-moi.... j'ai peur!

*Virgile l'apaise du geste.*

DAMNES.

Toujours.

DANTE.

Un souffle moins brûlant effleure mon visage.

APPARITION DE PAOLO ET FRANCESCA.

VIRGILE.

Deux êtres vont là-bas, se tenant embrassés,  
Si pâles et si beaux qu'on dirait le passage  
De colombes volant vers les nids délaissés  
Et si tu veux savoir de quel nom sur la terre  
On les nommait naguère  
Et quel crime, en eux est puni,  
Va demander à Rimini!

DANTE.

Paolo! Francesca! Dieu!

*Un clameur déchirante d'angoisse et de douleur s'élève. Les cavernes sont incendiées par une immense lueur rouge. Un ange se dresse, tenant une torche flamboyante qu'il secoue sur les maudits.*

DAMNES.

Pitié! Grâce! Le feu!

*Fin de la première partie du rêve.*

SECONDE PARTIE DU REVE DE DANTE.

LE CIEL.

DIVINES CLARTES.

VIRGILE.

Du gouffre où le maudit se tord sous l'anathème,  
Que ton esprit s'envole au séjour bienheureux,  
Séjour hélas fermé à ceux  
Qui n'ont pas, comme moi, reçu l'eau du [baptême].

DANTE.

Les merveilleux concerts.

Aux lèvres d'un mortel

Quel hymne jamais eût ces douceurs étranges?

La voix des anges; le ciel....

Je vois le ciel.

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Âmes des bienheureux allez vers le Seigneur.

Gloire au Dieu juste, au Dieu bon,

Gloire au Dieu sauveur.

APPARITION DE BEATRICE.

BEATRICE.

Je vais dans l'azur sans voiles,

Où les anges de leurs mains

Recueillent les pleurs humains

Pour les changer en étoiles.

DAMNED.

Ah!

VIRGIL.

It is the tempest rolling over our heads,  
Crushed, desperate.

Those who by flesh have been lost.

DAMNED.

Ah! Ah!

DANTE.

These cries of rage and suffering.

Ah, master defend me.... I am afraid.

*Virgil tranquillizes him by a sign.*

DAMNED.

Forever!

DANTE.

A less burning breath brushes my face.

APPARITION OF PAOLO AND FRANCESCA

VIRGIL.

Two beings walk down there, holding each other [embraced,  
So pale and so beautiful, one would say the pas-  
Of doves flying to abandoned nests, [sage  
And if thou wilt know by what name while on [earth  
They were called,  
And what crime is punished in them  
Ask it at Rimini.

DANTE.

Paolo! Francesca! God!

*A heartrending clamor of anguish and pain rises. The caverns are burned by an immense red light. An angel rises holding a flaming torch, while he shakes over the accursed.*

DAMNED.

Pity! Pardon! The fire!

The angel with the burning sword!

*End of the First Part of the Dream.*

SECOND PART OF DANTE'S DREAM.

HEAVEN.

DIVINE LIGHT.

VIRGIL.

From the abyss where the accursed writhes un- [der the anathema,  
Let thy spirit fly up to the realms of the blessed,  
A sojourn, alas, closed to those  
Who, like me, have not received the water of [baptism.

DANTE.

Miraculous Concerts!

From the lips of a mortal,

What hymn had ever such strange softness.

The voice of the angels, heaven—

I see heaven!

CELESTIAL CHORUS.

Glory to him who shines

With incomparable splendor!

You, whom he rewards or pardons,

Souls of the blessed, go to the Lord.

Glory to the just God! to the good God!

Glory to God the Savior!

APPARITION OF BEATRICE.

BEATRICE.

I go to the azure without sails,

Where the angels with their hands

Gather the human tears

To change them into stars.

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DANTE.

DANTE.

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CHŒUR DES ANGES.

Gloire à celui qui rayonne!

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DANTE.

Béatrice! Entends-moi!

CHŒUR.

Gloire à celui qui rayonne.

*La voir lumineuse s'éteint. Le rideau de nuages remonte, l'obscurité envahit de nouveau la scène.*

DANTE.

Ah, plus rien! Dans l'espace....

Tout se tait! Tout s'efface,

Tout est noir

Où! tu l'as dit Béatrice

Je pourrai te revoir.

*Fin du troisième acte et du rêve de Dante.*

## ACTE IV.

Même décor qu'à l'acte précédent. Au lever du rideau Dante est toujours endormi près du tombeau de Virgile. Le jour commence à venir.

CHŒUR DANS LA COULISSE. DANTE, BARDI, UN PATRE.

CHŒUR.

Ah!

Bardi paraît à droite. Un petit pâtro qui le précède lui désigne du doigt Dante, toujours endormi, et s'éloigne. Bardi fait quelques pas, puis s'arrête, n'osant l'aborder. Dante se réveille. Il promène d'abord un regard étonné autour de lui. Puis, se retournant, il se redresse et lève les yeux vers le ciel teint de rose.

DANTE.

Voici que l'aurore se lève,

Le brouillard matinal se dissipe dans l'air.

*Soudain il se rappelle. Sa figure s'illumine.*

Ah! le merveilleux rêve

Que j'ai fait.

*Dante aperçoit Bardi et recule d'un pas.*

Lui... suis-je encore en enfer?

BARDI.

Pardonnez-moi... je suis indigne et coupable.

D'avengle colère envahi

J'ai tout blessé, j'ai tout trahi....

Du courroux qui m'accable

Trop juste est la rigueur.

Pourtant, pardonnez-moi. Le repentir est entré  
[dans mon cœur.]

DANTE.

The voice of Beatrice in the celestial paths.

CHORUS OF ANGELS.

Glory to him who shines!

BEATRICE.

If the task is not ended

That the loved one must accomplish,

The master will be disarmed

By his constancy and genius,

And we shall be reunited in the resplendent

Of infinite joyfulness

[realms.]

And eternal love.

DANTE.

Beatrice, hear me!

CHORUS.

Glory to him who shines!

*The luminous vision disappears. The curtain of clouds rises again and the scene resumes its obscurity.*

DANTE.

Ah, no more! In space....

All is silent! All is effaced,

All is black!

Yes, thou hast said it Beatrice,

I may see thee again.

*End of Act III and of Dante's Dream.*

## ACT IV.

Same scenery as in the preceeding act. As the curtain rises Dante still sleeps near Virgil's tomb. Day commences to break.

CHORUS BEHIND THE SCENES, DANTE, BARDI, A SHEPHERD.

CHORUS.

Ah!

Bardi appears on the right. A little shepherd boy who precedes him designates the sleeping Dante with his finger and departs. Bardi advances some steps and stops, not daring to accost him. Dante awakes. He first casts a surprised look around him. Then, turning around, he straightens himself and lifts his eyes to the roseate sky.

DANTE.

Aurora is rising,

The morning mist is dispelled in the air.

*Suddenly he remembers. His face brightens.*

Ah! The miraculous dream

I have had.

*Dante perceives Bardi and recoils a step.*

He! Am I still in hell?

BARDI.

Pardon me! I was unworthy and guilty

Carried away by blind anger,

I have wounded all, I have betrayed all!

Of the blame which crushes me,

The rigor is but too just,

Yet pardon me. Repentance has entered my  
[heart.]

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DANTE.

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DANTE.

Ah misérable !  
Tant de tourments soufferts  
Et tant de pleurs versés,  
Par tes remords seront-ils effacés.  
La parole consolatrice  
Aujourd'hui saurais-tu me la dire ?

BARDI.

Oui...

DANTE.

Tu peux me rendre mes amours... Ma Béatrice.

BARDI.

Je le puis, je le veux.

DANTE.

Ah ciel !

BARDI.

Gemma qui ne l'a pas une heure abandonnée  
A ma pitié fit un suprême appel.

J'ignorais où la destinée

Vous entraînait. Je l'ai pris... Me voici.

DANTE.

Mais Béatrice où est-elle ?

BARDI.

Près d'ici.

DANTE.

A Naples ?

*Bardi fait un signe affirmatif.*

Ah ! Courons vite !

Mais du lieu qui la tient l'entrée est interdite.

BARDI.

J'ai confessé ma faute, et pour la réparer  
On m'a dans le convent permis de pénétrer.

DANTE.

Ah ! viens, viens, courons vite.

BARDI, l'arrêtant.

Vous me pardonnez

DANTE.

Si je te dois l'ivresse

De revoir encore sur les miens.

Les yeux de la pure maltresse

Non tu n'es pas absous... tu seras béni.

Viens... Viens.

DEUXIEME TABLEAU.

A Naples. Le jardin d'un convent. A gauche la chapelle ; à droite, banc de pierre, et porte donnant sur les cours d'un convent. Au lever du rideau, les religieuses passent lentement deux par deux, se dirigeant vers la chapelle. Gemma entre. Elle regarde le défilé des nonnes en restant à l'écart. Béatrice marche dans le cortège. Elle est très pâle et semble se soutenir avec peine.

SCENE I.

GEMMA.

Elle se rend à la chapelle

Ma pauvre aimée. En arrivant.

Chaque matin, dans ce convent

Je me sens tressaillir d'une angoisse mortelle.

En milieu de vous dans ce monastère,

Filles du Seigneur ne l'accueille pas

Il faut, pour bénir le devoir austère,

Un cœur bien guéri des anciens combats.

A son cher amour ravi par la terre

Elle songe encore en pleurant tout bas.

Loin d'elle écarter votre voile sombre

DANTE.

Ah, miserable man !  
So much torment suffered,  
So many tears shed,  
Can they be effaced by thy remorse ?  
The consoling word  
Canst thou tell it me to-day ?

BARDI.

Yes.

DANTE.

Thou canst restore my love, my Beatrice.

BARDI.

I can, I will !

DANTE.

Ah, heaven !

BARDI.

Gemma who has not left her for an hour  
Has made a supreme appeal to my pity,  
I knew not where destiny  
Had carried you. I learned it... I am here.

DANTE.

But Beatrice, where is she ?

BARDI.

Near by.

DANTE.

At Naples ?

*Bardi makes an affirmative sign.*

Ah ! Let us hasten ! [bidden.

But entrance to the spot where she is is for-

BARDI.

I have confessed my fault, and to repair it  
I have been permitted to enter the cloister.

DANTE.

Ah ! come, come, let us hasten.

BARDI, stopping him.

You forgive me ?

DANTE.

If I owe thee the happiness

To see again on mine

The eyes of my pure mistress,

No thou art not absolved... thou shalt be blessed,

Come, come.

TABLEAU II.

At Naples. The garden of a convent. To the left the chapel, to the right a stone bench and a door leading to the courtyards of a convent. As the curtain rises the nuns pass slowly two and two towards the chapel. Gemma enters. She looks at the passage of the nuns while remaining on one side. Beatrice walks in the procession. She is very pale and seems hardly able to stand up.

SCENE I.

GEMMA.

She goes in the chapel.

My poor friend... on arriving.

Every morning, at this convent

I feel a shudder of mortal anguish.

In your midst in this monastery,

Daughters of the Lord do not accept her

To bless the austere duty there must be

A heart well cured of old combats,

Of her dear love, ravished by the earth

She still thinks while weeping in secret,

Keep far from her your somber veil



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### DANTE

come bearing palms and wreaths to decorate the poet's grave. One of them recites an ode to Virgil. When she retires at the fall of day, Dante enters dressed in the historical costume. He is dreaming of Beatrice, whom he has not seen since his banishment, wondering whether she loves or remembers him yet. Arriving near the poet's grave he invokes him and asks the Great Poet's shade to inspire him some divine poetry. The night has then come and the shade of Virgil is seen rising from the grave.

### DANTE'S DREAM.

Virgil address Dante asleep and tells him, that human happiness is a thing very frail, his will break, but from his bleeding heart will arise the Divine inspiration. Night has come and from the back ground arises the vision of "Hell." Vague forms are seen, who cry in agony. From the multitude of them Dante distinguishes first the vision of Ugolin, who buried alive in the Tower of Hunger fed on the corps of his own sons; then appear Paola and Francesca da Rimini.—The horrible vision disappear and is replaced by that of Heaven.—Choruses of angels are heard, the scene is lighted by a divine splendor. In the midst of the splendor appears Beatrice. Dante recognizes her voice, she sings of the capture of angels and exhorts Dante to continue his task of Poet, which God will reward. The vision disappears.—Dante wakes up, and recalls his dream when appears Bardi who advances trembling to asks Dante's forgiveness and tell him that he knows in what convent Beatrice is and that he has obtained from the church her release from her vow

### ACT IV.

The garden of a convent near Naples. On the left a chapel. On the right a stone bench, a door leading to the interior of the convent. Gemma seated on a bench deplores the sad fate of Beatrice, whom she sees dying; she hopes that her friend will not pronounce the final vows, but live to see her Dante again.—Nuns are seen coming from the chapel. In their ranks are Beatrice, who leaves them at seeing Gemma. Gemma tries to comfort her but Beatrice hopes that her martyr will soon end in death. At this moment some one calls out Gemma. Beatrice alone prays to God to take her away from this valley of tears, but to grant her see Dante before she dies. When Gemma returns Beatrice sees that she is much moved and asks her the reason. Some one wants to see you, and beg you forgive him, says Gemma, it is Simeone Bardi.—I can for-

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DANTE.

Lineul des trésors à jamais perdus....  
Assez de lys blancs sont ouverts dans l'ombre,  
Qu'importe à l'autel une fleur de plus.  
Le ciel ne saurait reprendre à son âme  
Ce qui peut rester de bonheur humain  
Pour moi ses regards ont si pure flamme  
J'ai tant de douleur à presser sa main,  
O toi qu'en secret sa douleur réclame,  
Ange de la mort poursuis ton chemin!  
Ne fais pas si tôt ses paupières closes,  
Son beau front baigné de pleurs superflus.  
Les champs de repos ont assez de roses,  
Qu'importe à la tombe une fleur de plus.

## SCENE II.

*Entre Béatrice.*

BEATRICE, GEMMA.

*Gemma court au devant de Béatrice.*

BEATRICE.

Je viens te retrouver.

*Gemma dirige Béatrice en la soutenant, vers le banc situé à droite.*

Ta pauvre Béatrice  
Ne saurait sans qu'elle faiblisse,  
Demeurer bien longtemps à genoux....  
Et le vain

Qui devait me lier à Dieu  
Est remis jusqu'au temps où je serai plus forte.

GEMMA, *essayant de sourire.*

C'est-à-dire à bientôt.

*Béatrice se lève brusquement avec une expression d'effroi sur le visage comme si une vision sinistre apparaissait puis elle retombe sur le banc et sa figure reprend un air doux et résigné.*

BEATRICE.

Oui bientôt  
Je serai tout à lui.... Mais là-haut.

GEMMA.

Ah, que tu me fais mal à parler de la sorte!

Ton cœur ne doit pas se fermer  
A l'espoir des jours qui vont suivre,  
Conserve encor désir de vivre  
Pour qui toujours saura t'aimer,  
Non — ton cœur ne doit pas se fermer.

BEATRICE.

Ah! C'est trop pleurer c'est trop souffrir  
L'espoir, le courage en moi tout s'épuise  
Mon âme agonise  
Laisse moi mourir,  
Pourquoi me plaindre et t'alarmer  
De nos maux la mort nous délivre  
Mon cœur ne peut plus vivre  
Puisqu'il n'a pas hélas! le droit d'aimer.  
C'est trop pleurer.  
C'est trop souffrir!

Ah! Gemma laisse-moi mourir.

GEMMA.

Oui, c'est trop souffrir,  
Dieu prendra pitié,  
Tu ne peux mourir.

Death cover of treasures forever lost!  
There are enough white lilies open in the shade,  
What matter to the Lord for one more flower.  
Heaven cannot take from her soul  
What may remain of human happiness  
For me her eyes have so pure a flame.  
I am so happy to press her hand!  
Oh thou whom her sorrow in secret demands,  
Angel of death pass on your way,  
Do not have so soon her eyelids close,  
Her beautiful forehead crowned with superfluous  
The fields of repose have enough roses [flowers,  
What matters to the tomb one flower more.

## SCENE II.

*Enters Beatrice.*

BEATRICE, GEMMA.

*Gemma runs to meet Beatrice.*

BEATRICE.

I come to meet thee again.

*Gemma supports Beatrice to the bench on the right.*

Thy poor Beatrice  
Can not without fainting,  
Remain very long on her knees....

And the vow  
Which was to give me to God  
Is postponed until I shall be strong.

GEMMA, *trying to smile.*

Which will be soon.

*Beatrice rises suddenly with an expression of terror on her face as if a sinister vision appeared to her; then she falls back on the bench and her figure resumes a gentle and resigned air.*

BEATRICE.

Yes soon.  
I shall be all his.... But above.

GEMMA.

Ah, how thou grievest me to speak thus,  
Thy heart must not close  
To the hope of the days which will follow,  
Keep still the wish to live  
For him who will always love thee,  
No.... thy heart must not close.

BEATRICE.

Ah! This is too much weeping and suffering,  
Hope, courage, all are exhausted in me,  
My soul is agonizing  
Let me die.  
Why complain and alarm thee,  
Death delivers us from our sorrows,  
My heart can no longer live  
Since it has not, alas, the right to love,  
This is too much weeping,  
Too much to suffer,  
Ah! Gemma let me die.

GEMMA.

Yes this is too much to suffer,  
God will take pity,  
Thou canst not die.

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## DANTE.

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## SCENE III.

## LES MEMES.

*La porte du couvent s'ouvre de nouveau. Une religieuse paraît sur le seuil, Gemma l'aperçoit.*

GEMMA, à Beatrice.

C'est moi que l'on appelle.

*Gemma avec un dernier geste affectueux à Béatrice s'adresse vers la religieuse, et, après un mot échangé à voix basse, disparaît avec elle. Béatrice regarde tristement Gemma s'éloigner.*

## BEATRICE.

Va compagne fidèle,

Tu n'as plus bien longtemps à faire ton devoir.

Dante.... Mourir sans te revoir.

De l'éternel sommeil je n'ai pas l'épouvante.

Sous ta loi je m'incline, ô Seigneur triomphant,

Mais quand je me souviens que je suis ta servante

Dois-tu donc oublier que je suis ton enfant....

Tois qui me séparais de celui que j'adore,

Rends-le moi pour un jour, une heure, un seul

[moment.

De mon dernier regard le contemplant encore.

Laisse-moi sur son cœur m'endormir doucement.

De l'éternel sommeil je n'ai pas l'épouvante;

Sous ta loi je m'incline, ô Seigneur triomphant.

Ah! si tu me gardais ces extases suprêmes,

Je m'en irais vers toi d'un vol si radieux,

Que tes anges eux-mêmes

En seraient éblouis dans la splendeur des cieux.

*Avec découragement. Rêve insensé*

Que mon sort s'accomplisse.... Dante,

Mourir sans te revoir.... ô Dante.

## SCENE IV.

BEATRICE, GEMMA, puis DANTE, BARDI.

GEMMA rentre en scène—à part.

Je n'ose lui parler,

Sa faiblesse est si grande....

BEATRICE, regardant Gemma.

Qui peut à ce point te troubler?

GEMMA, hésitant.

Quelqu'un que tu connais.... demande

Si tu veux le recevoir.

BEATRICE.

Et qui donc?

GEMMA.

Someone qui vient implorer ton pardon.

BEATRICE, douloureusement.

Ah! folle.... entre les folles

J'espérais un autre nom,

Pardonnez... je le puis... mais le recevoir, non!

GEMMA.

Il n'est pas senl, et pour son compagnon,

Tu pourrais bien avoir de meilleures paroles.

BEATRICE.

Ah! Dieu... Je n'ose croire.... et pourtant, ton

Ta main qui tremble dans la mienne, [émoti.

C'est lui.... C'est Dante.... qu'il vienne.

GEMMA.

Je t'en prie.... calme toi.

*Dante paraît, s'élance vers Beatrice et la prend dans**ses bras.*

## SCENE III.

## THE SAME.

*The convent gate opens again. A nun appears on the threshold. Gemma perceives her.*

GEMMA, to Beatrice.

It is I who am called.

*Gemma with a last affectionate sign to Beatrice advances towards the nun and after exchanging a word in a low voice goes out with her. Beatrice sadly sees Gemma go.*

## BEATRICE.

Go faithful companion

Thou hast not much longer to perform thy duty.

Dante.... To die without seeing thee again,

I do not fear eternal sleep

Under thy law I bow, oh triumphant Lord,

But when I remember that I am thy servant,

Shouldst thou forget that I am thy child,

Thou who separated me from him whom I adore,

Give him back to me for a day, an hour, only a

[moment.

With my last look contemplating him still,

Let me gently fall asleep on his heart.

I do not fear eternal sleep;

To the law I bow, oh triumphant Lord,

Ah if thou for me hast kept these supreme joy

I would go to thee so radiantly flying,

That thy angels themselves

Would admire in the splendor of the heavens.

*(Discouraged.) Oh! foolish dream*

Let my fate be accomplished.... Dante

To die without seeing thee again.... oh Dante.

## SCENE IV.

BEATRICE, GEMMA, afterwards DANTE, BARDI.

GEMMA, returning, aside.

I dare not speak to her,

Her weakness is so great.

BEATRICE, looking at Gemma.

What can trouble thee so much?

GEMMA, hesitating.

Somebody whom thou knowest....

Aske whether thou wilt receive him?

BEATRICE.

And who then?

GEMMA.

Someone comes to implore his pardon.

BEATRICE, sorrowfully.

Ah, foolish one among the foolish, I nearly hoped

[for another name.

To pardon.... I can.... but receive him, no!

GEMMA.

He is not alone and for his companion

Perhaps thou wouldst have better words

BEATRICE.

Ah! God! I dare not believe.... and still thy

Thy hand which trembles in mine, [emotion.

It is him!.... It is Dante.... let him come!

GEMMA.

I pray thee.... be calm.

*Dante appears, rushes towards Beatrice and takes**her in his arms.*



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DANTE.

DANTE.

Beatrice....

*Gemma va au devant de Bardi qui est entré derrière Dante et tous deux se tiennent un peu à l'écart des deux amants.*

BEATRICE.

Oh! mon Dante, c'est toi,

DANTE.

Ma Béatrice c'est moi. Tout à toi,

QUATUOR.

BEATRICE, DANTE.

O l'innétable et pure ivresse,  
D'un cœur brisé toujours aimant.  
Je (le, la) revois, j'ai sa tendresse  
Soyez béni, Seigneur élément.

GEMMA.

O l'innétable et pure ivresse  
D'un cœur brisé toujours aimant;  
Voici la fin de sa détresse,  
Soyez béni, Seigneur élément.

BARDI.

Je les frapais dans leur tendresse  
Par un indigne égarement  
De mon remords vient leur ivresse....  
Pardonnez-moi, Seigneur élément.

DANTE.

Ma bien aimée, il n'est plus rien qui nous sépare.

BEATRICE.

Que dis-tu?

*Dante désigne Bardi que Béatrice n'a pas encore aperçu.*

DANTE.

Celui qui fit le mal aujourd'hui le répare.

*Béatrice tend la main à Simeone qui y dépose un baiser sans pouvoir dire une parole, puis il s'éloigne avec Gemma, laissant seuls les deux amants.*

SCENE V.

DANTE. BEATRICE.

DUETTO.

DANTE.

Nous allons partir tous deux.

BEATRICE, avec une joie craintive et presque enfantine.

Partir tous deux....

DANTE.

Ainsi que des amoureux  
Que nous sommes.

BEATRICE.

Partir tous deux....

DANTE.

Et bientôt sera trouvé  
Le cher asile rêvé  
Loin des hommes.

BEATRICE, DANTE.

Sans jamais nous effrayer,  
Le monde peut nous railler,  
Nous mandire.

Sur notre éternel aven  
Nous aurons du grand ciel bleu  
Le sourire,

Et notre unique souci  
Sera de lui voir ainsi

DANTE.

Beatrice.

*Gemma goes to meet Bardi who has entered behind Dante, and both remain at a little distance from the two lovers.*

BEATRICE.

Oh my Dante, it is thee.

DANTE.

My Beatrice, it is me! All thine.

QUATUOR.

BEATRICE, DANTE.

Oh the inexpressible and final joy  
Of a broken but always loving heart,  
I see (him, her) again, I have (his, her) love,  
Be blessed, gracious Lord.

GEMMA.

Oh the inexpressible and pure joy  
Of a broken but always loving heart,  
Here is the end of her distress,  
Be blessed, gracious Lord.

BARDI.

I struck them in their love  
By an unworthy misdeed,  
My remorse has caused their joy,  
Pardon me, gracious Lord.

DANTE.

My loved one, nothing any longer separates us.

BEATRICE.

What sayest thou?

*Dante points to Bardi whom Beatrice has not yet seen.*

DANTE.

He who did the evil to-day repairs it.

*Beatrice gives her hand to Simeone who kisses it, without being able to say a word, and then goes out with Gemma, leaving the two lovers alone.*

SCENE V.

DANTE, BEATRICE.

DUETS.

DANTE.

We shall depart both together.

BEATRICE, with a mixture of joy and fear.

Depart together.

DANTE.

Like lovers,  
As we are!

BEATRICE.

Depart together....

DANTE.

And soon will be found  
The asylum dreamed of  
Far from mankind.

BEATRICE, DANTE.

Without ever fearing  
The world may laugh at us,  
Curse us!

For our eternal vow

We shall have of the great blue heaven,  
The smile,

And our only care  
Will be to see it thus

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DANTE.

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Tant de flamme  
A l'instant que nous croyons  
Enfermer tous ses rayons  
Dans notre âme.  
Ah! nous allons partir tous deux  
Loin des hommes.  
Partons.... Partons.

SCENE FINALE.

LES PRECEDETS, GEMMA, BARDI.

Elle fait quelques pas mais soudain elle tressaille et porte la main à son cœur comme si elle le sentait se briser. Elle chancelle, sa tête tombe sur l'épaule de Dante qui la soutient.

BEATRICE.

Ah! Dieu! Pardonne ami.  
Je ne puis.

DANTE, avec épouvante.

Qu'est-ce donc? Cher ange!

Seigneur....

(Silence de Béatrice évanouie. Gemma et Bardi accourent.)

Venez.... voyez cette pâleur étrange,  
Et ces yeux fermés à demi.

Tous Trois.

Béatrice entend-nous!

*Béatrice revient peu à peu à elle.*

BEATRICE, à Dante.

Le rêve était trop beau pour qu'ici bas  
Le ciel permette qu'il s'achève... Je vais mourir,  
Mais dans tes bras.

DANTE.

Mourir.... toi.... non.... je ne veux pas  
Ma Béatrice.

*Béatrice rappelant ses forces regarde autour d'elle, puis fait quelques pas vers la chapelle; elle joint ses mains, son visage prend une expression extatique, son regard est levé vers le ciel, elle semble déjà ne plus appartenir à la terre.*

BEATRICE.

Je vais dans l'azur sans voiles,  
Où les anges de leurs mains  
Recueillent les pleurs humains  
Pour les changer en étoiles.

DANTE, se rappelant son rêve.

La parole entendue aux célestes chemins.

BEATRICE, d'une voix entrecoupée.

Et nous seront unis.... Au radieux séjour,  
Dans l'extase suprême et l'éternel amour.

DANTE, sanglotant.

Elle est morte.... ô mort.  
Emporte aussi mon âme.

GEMMA, à Dante.

Hélas! ta blessure est cruelle,  
Mais la muse est fidèle,  
Et s'aura l'apaiser.

DANTE, se redressant illuminé.

Oui, je dois vivre eucor,  
Je dois chanter pour elle....  
Dieu l'a faite immortelle,  
Moi, je vais l'immortaliser.

Fin du Quatrième Acte et de l'Opéra.

So much flame,  
At the instant when we believe  
To look up at its rays  
In our soul!  
Ah! we shall both depart together,  
Far from mankind.  
Let us depart! Let us depart!

FINAL SCENE.

THE SAME, GEMMA, BARDI.

Beatrice walks some steps, but suddenly she shudders and places her hand on her heart as if she felt it break. She totters, her head falls on the shoulders of Dante, who supports her.

BEATRICE.

Ah, God! Pardon friend....  
I cannot.

DANTE, terrified.

What is it? Dear angel, Lord.

*Silence of Beatrice, who has fainted; Gemma and Bardi run to her.*

Come—See this strange pallor,  
And these half-closed eyes!

ALL THREE.

Beatrice, hear us!

*Beatrice gradually recovers her senses.*

BEATRICE, to Dante.

The dream was too beautiful, that here below,  
Heaven would permit it to be accomplished.... I  
But in thy arms! [am going to die

DANTE.

Die! thou.... no, I cannot suffer it,  
My Beatrice!

*Beatrice, calling back her strength, looks around, then makes some steps towards the chapel; she joins her hands, her face assumes an ecstatic expression, her eyes are raised to heaven, she already looks as if no longer belonging to earth.*

BEATRICE.

I go into the azure without sails  
Where the angels with their hands  
Collect the human tears  
To change them into stars.

DANTE, remembering his dream.

The words I heard in the celestial regions!

BEATRICE, in a broken voice.

And we shall be united.... in the radiant sojourn,  
In supreme ecstasy and eternal love!

DANTE, weeping.

She is dead. Oh Death,  
Carry off also my soul!

GEMMA, to Dante.

Alas! Thy wound is cruel,  
But the Muse is faithful  
And will know how to console thee.

DANTE, rising, inspired.

Yes, I must still live,  
I must sing for her!  
God has created her immortal!  
I, I shall immortalise her.

End of Act IV and of the opera.



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DANTE. (Romance.) Continued.

ra - - - son pai - si - ble bon - heur.....  
..... in tran - quil hap-pi-ness.....

*dim.* *rall.*

*rall.* *f* *p* *tempo.*

O cru - el - le dou - leur,.....  
O cru - el..... suffering,.....

*rall.* *f*

Quand tu vou - dras lus  
When, tired by your

*p* *p*

sé - e Du la - beur glo - ri - eux En des re - gards ai-mants  
glorious work..... you wish to rest your wea - ry

*pp*

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**DANTE**

give, but not see him says Beatrice. You might at least see some one else who accompanies him. Dante! exclaim Beatrice, and the two lovers are in each other arms.—Their rapture is infinite and they will never end. United at last they will live happy. But, alas! Beatrice's long sufferings have taken away all her strength and she falls dying in Dante's arms, repeating the words he heard her say in his dream. She dies begging Dante to continue his divine poems, as the Muse of Poetry alone will console him. Yes, must live yet, exclaims Dante, God has taken thee into His Eternity I shall make thee Immortal in my songs.

**THE END.**



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DANTE. (Romance) Continued.

3

*cresc.*

Re - po ser - ta pen - sé - e Ce n'est pas Vers les miens  
mind in the eyes of the loved one, It will not be towards mine

*cresc.*

Detailed description: This is the first system of a musical score. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has lyrics in French and English. The piano part features chords and moving lines. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano line.

*ff*

Que s'en i - ront tes yeux. O cru - el - le! dou -  
that your eyes will turn. O cru - el..... suf -

*cresc.*

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts. A 'ff' (fortissimo) marking is placed above the vocal line. A 'cresc.' marking is placed below the piano line.

*leur!.....*  
*fering!.....*

*dim.*

Detailed description: This is the third system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics in French and English. The piano part features chords and moving lines. A 'dim.' (diminuendo) marking is placed below the piano line.

*pp*

Comme un doux nid, sous la ra - mé-e.....  
As a downy nest in the fo - liage.....

*pp*

Detailed description: This is the fourth system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics in French and English. The piano part features chords and moving lines. A 'pp' (pianissimo) marking is placed above the vocal line and below the piano line.

# GENERAL INSURANCE AGENT,

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*Où le prin-temps met sa splen - deur..... A*  
*All a - glow with the splen-dor of Spring;..... In*

*l'om - bre de ta re - nom - mé - - e Une*  
*the shade of your fame..... An -*

*cresc. f rall.*  
*au - - tre ca - che - ra - - - son pai - si - ble bon -*  
*other woman will live in quiet..... happiness.....*

*cresc.*  
*heur..... O dou - leur!*  
*..... O sufferings!*

*tranquille.*



# PATTERN MAKER & TURNER

**Address, UNDER THE FRENCH OPERA HOUSE.**

La Bohémienne. (Azucena.)

*Allegretto.*

tr.

17.

**Азбуча.**

*La flam - me bril - le, Au -*  
*The flames spar - kle a -*

pp

**Piano.**

| tr. |  |

|      |     |     |       |       |    |      |       |       |      |    |     |   |     |
|------|-----|-----|-------|-------|----|------|-------|-------|------|----|-----|---|-----|
| loin | la  | fou | -     | -     | le | ac   | -     | court | sem  | -  | bla | - | ble |
| far, | the | mob | ..... | ..... |    | runs | ..... |       | like | un | -   |   | to  |

tr.


| tr. |  |

au - - flot qui rou - le Pas - se u - ne fem -  
a..... wave roll - ing. Pass - es a wom -  
tr.

me hum - ble en - chain - né - e Vers - le sup -  
an hum - ble, in chains..... To a horrible

an            hum    -    ble, in chains..... To            a horrible

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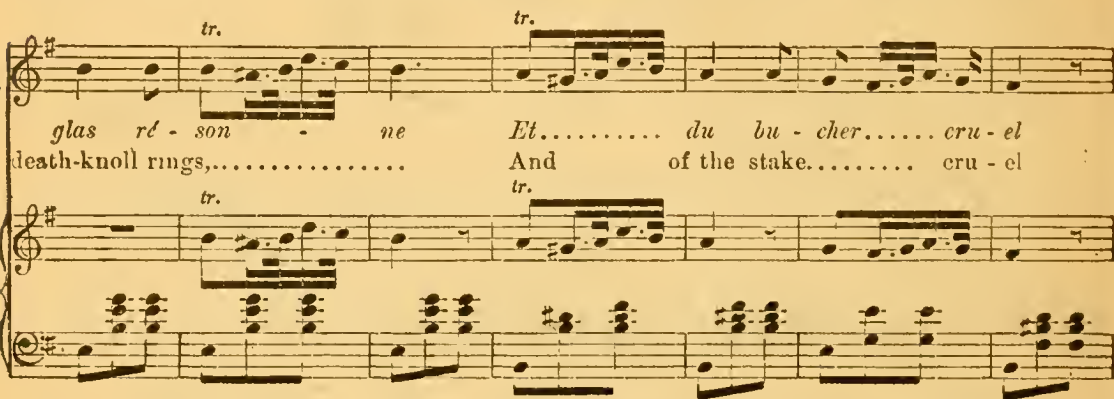
2

LA BOHEMIENNE. Continued.

*Le Trouvère.*



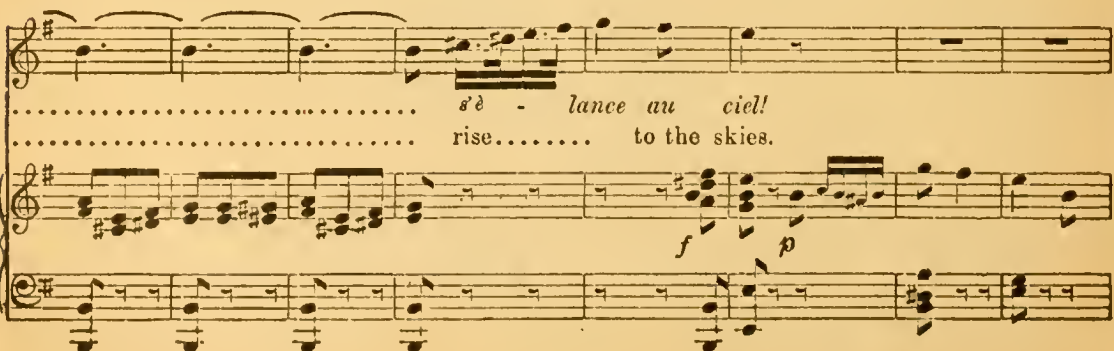
pli - ce elle..... est trai - né - é le  
death she..... is led,..... The



glas ré - son ne Et..... du bu - cher..... cru - el  
death-knoll rings,..... And of the stake..... cru - el



La flamme im - men - se..... s'él - lan - ce s'él - lan - ce au ciel.....  
The flames spar - kle.... and rise..... to the skies,....



..... s'él - lance au ciel!  
..... rise..... to the skies.  
f p

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## Romance de la Favorite.

"Ange si pur."

DONIZETTI.

*Larghetto.*

PIANO.

The piano introduction consists of two staves. The right hand plays a series of sixteenth-note chords, while the left hand plays a more rhythmic accompaniment with eighth notes. The tempo is marked 'Larghetto' and the dynamics are 'p' (piano).

An - ge si pur, que dans un son - ge j'ai cru trou-ver,  
An - gel so pure, whom I in a dream,..... I tho't I saw

The vocal melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and lyrical, with a range of about an octave. The lyrics are written below the staff.

Vous que j'ai-mais A - vec l'espoir tris - te men-son-ge  
you whom I loved, With all hope's sad il - lu - sions,

The piano accompaniment for the second system consists of two staves. The right hand plays a series of sixteenth-note chords, while the left hand plays a more rhythmic accompaniment with eighth notes. The tempo is marked 'Larghetto' and the dynamics are 'p' (piano).



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2

ROMANCE DE LA FAVORITE. (" Ange si pur.") Continued.

*En - vo - lez vous et pour jamais En - vo - lez vous.... Et pour jamais*  
Take your flight, and for ev-er Fly from me..... and for ev-er,

*p*

*En moi par l'a-mour d'une fem - me de*  
From my heart, the love of a wom - an, had

*Dieu l'a - mour a - vait fai - bli. Pi - tié je t'ai ren du mon*  
driven the love of..... God. Mer - cy, I have given thee back

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ROMANCE DE LA FAVORITE. ("Ange si pur.") Continued.

3

*Pressez.*

*d - me Pi - tié Sei-gneur rends moi l'ou-bli. Pi - tié, Pi - tié,.....*  
 my heart, Mer - cy, O Lord, make me forget her. Mercy, mer - cy,.....

*An - ge si pur que dans un son - ge J'ai cru trouver*  
 An - gel so pure, whom in a dream, I tho't I saw,

*Vous que j'aimais A - vec l'espoir tris - te men son - ge*  
 You whom I loved, with my hope, sad il - lu - sions,

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4

ROMANCE DE LA FAVORITE. ("Auge si pur.") Concluded.

*Pressez.* *rall.*

En - vo - lez vous Et pour ja-mais, En vo - lez vous, en - vo - lez  
fly far from me and for ev-er, a - way, for ev - er,

*rall.*

vous et pour-ja - mais loin de mon cœur & vous que j'ai -  
for - ev - er,..... far from my heart, you whom I loved,

*p*

mais, En - vo - lez vous en - vo - lez vous et pour-ja - mais.....  
..... a - way, a - way and for ev - er.....



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## Hamlet.

Chanson Bachigue.

1

*f*

Ô vin dis - si - pe la tris - tes..... se  
O wine dis - pel... the sad - ness.....

qui pè - se sur mon cœur..... à moi les rê - ves - de l'i -  
which weigh on my heart:..... To me the dreams of e -

vie se..... si le ri - re mo - queur, Ô li -  
brie ty..... and the mock - ing laugh,..... O en -

*dim.*

queur en - chan - te res - se, ver - se l'i - vresse et l'ou - bli dans mon  
chanting li - quor,..... pour e - briety and oblivion in my

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HAMLET. (Chanson Bachique.) Continued.

*cres.*

cœur..... dou - ce li - queur.....  
heart..... sweet..... liq - uor.....

*résolu.*

Ô li queur en - chan - te - res - se! ver - se l'i -  
O en - chant - ing liq - uor!..... pour..... e -

res - se dans mon cœur!, Ô li - queur en - chan - te -  
briety..... in my heart, O en - chant - ing liq - uor..

res - se, ver - se l'i - vresse et l'ou - bli dans mon cœur.  
pour... e - briety and oblivion in my heart.

*cres. f p*

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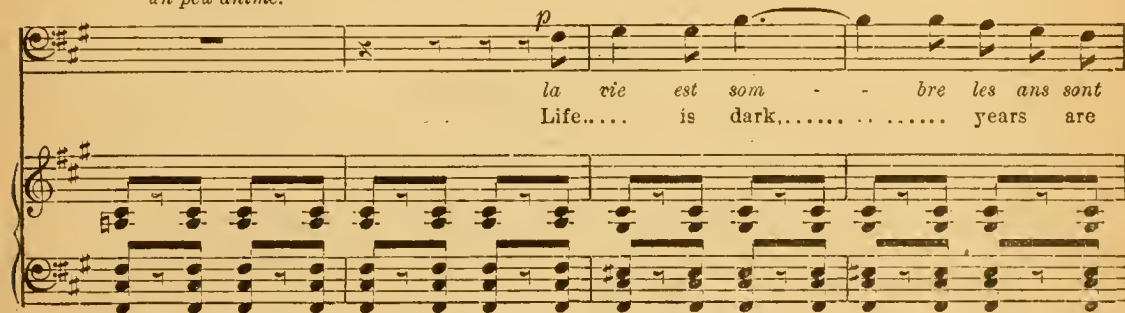
Marbling, Graining, Kalsomining  
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HAMLET. (Chanson Bachique.) Continued.

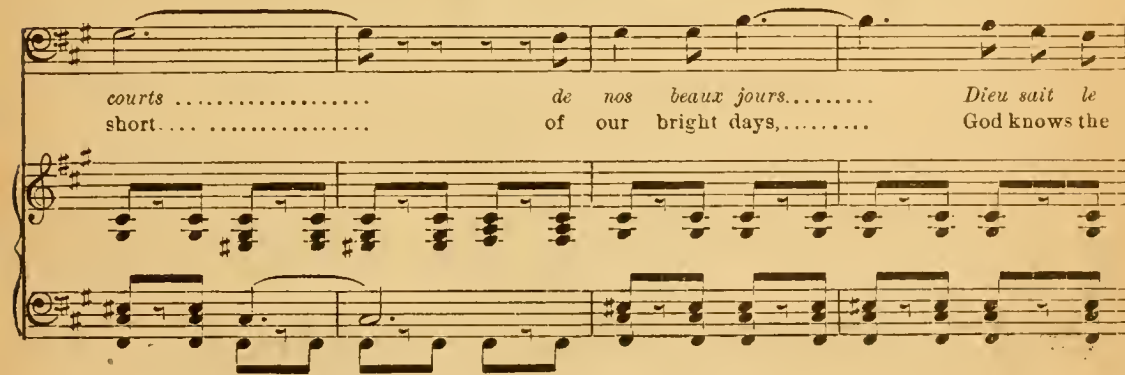
3



*un peu animé.*



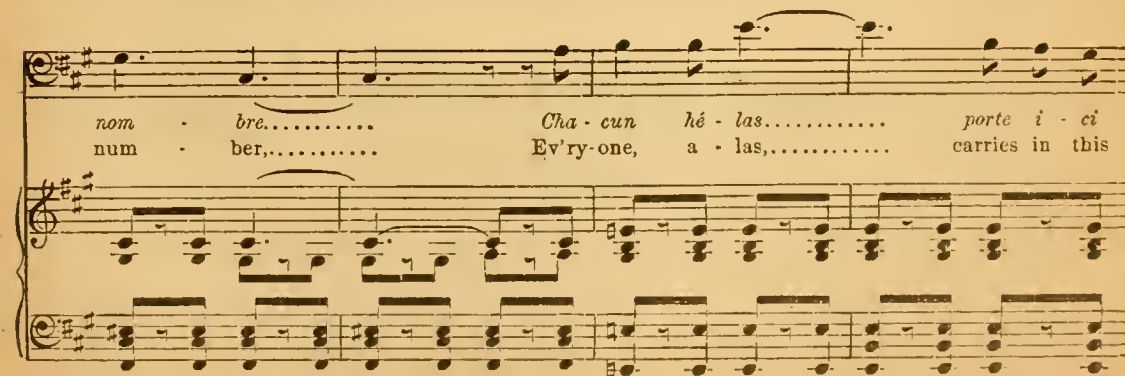
la vie est som - bre les ans sont  
Life.... is dark,..... years are



courts .....  
short.....

de nos beaux jours.....  
of our bright days,.....

Dieu sait le  
God knows the



nom - bre.....  
num - ber,.....

Cha - cun hé - las.....  
Ev'ry-one, a - las,.....

porte i - ci  
carries in this



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4

HAMLET. (Chanson Bachique.) Continued.

bas..... so lour-de chaî - - - no ora - cla de -  
world..... his heav-y chain..... cru-el du-

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and the same key signature. The lyrics are written below the vocal line, with the French text above and the English translation below.

*poco rit*  
voirs, longs dés-es-pairs de l'âme hu-mai - - - no.  
ties, long de-spairs of the hu-man soul.....

*pp*

The second system continues the musical score. It includes a tempo marking 'poco rit' and a dynamic marking 'pp'. The vocal line and piano accompaniment are shown, with the French lyrics above and the English translation below.

*f*  
Loin de nous noirs pré-sa  
Far from us dark prog-nos

The third system of the musical score features a dynamic marking 'f'. The vocal line and piano accompaniment are shown, with the French lyrics above and the English translation below.

ges, loin de nous noirs pré-sa-ges, les plus sa-ges sont les fous, Ah!.....  
tics, far from us dark prog-nos-tics, the wisest are the great-est fools, Ah!.....

*f*

The fourth and final system of the musical score on this page includes a dynamic marking 'f'. The vocal line and piano accompaniment are shown, with the French lyrics above and the English translation below.

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### HAMLET. (Chanson Bachique.) Continued.

5

*tr. f*  
*so*  
*f* *p*  
*f* *p*  
*dim.*  
*p Col canto.*

*Le vin dis - si - pe la tris - tes..... so*  
*O wine, dis - pel the sad - ness.....*  
*qui pè - se sur mon cœur..... à moi les rê - ves do ri -*  
*which weighs on my heart..... to me the dreams of e -*  
*ores - - so..... et le ri - re mo - queur! Ô li -*  
*brie - - ty..... and the mock - ing laugh! O en -*  
*queur en - chan - to - res - se ver - se l'i - vresse et l'ou - bli dans mon*  
*chant - ing li - quor..... pour e - briety and o - blivion in my*

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6

HAMLET. (Chanson Bachique) Concluded.

*p* *cresc.*

cœur..... dou - ce li - queur.....  
heart..... sweet liq - uor.....

*f*

..... Ô li - queur en - chan - te - res - se! ver - se l'i -  
..... O en - chant - ing liq - uor!..... pour..... e -

*f* *p*

res - se dans mon cœur!, Ô li - queur en - chan - te -  
briety..... in my heart, O en - chant - ing liq - uor..

*mf*

res - se, ver - se l'i - vresse et l'ou - bli dans mon cœur.  
pour... e - briety and oblivion in my heart.

*cresc.* *sf*



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## Romance du Tenor. (Manrique.)

*Anaante.* *Le Trouvère.*

Piano. *ff* *p*

MANRIQUE.

*Ex - i - lé sur la ter - re quand il gé - mit so - li*  
*Ex - iled... on earth..... where a - lone he....*

*tai - - re é - cout - ez un - ins tant le trou - ba dour chant -*  
*sighs,..... lis - ten an in - stant to the trou - ba - dour sing -*

*ant é - cout ez un ins - tant..... le trou - ba - dour chant ant.*  
*ing, lis - ten an in - stant..... to the trou - ba - dour sing - ing.*

*tr.* *f*

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ROMANCE DU TENOR. Concluded.

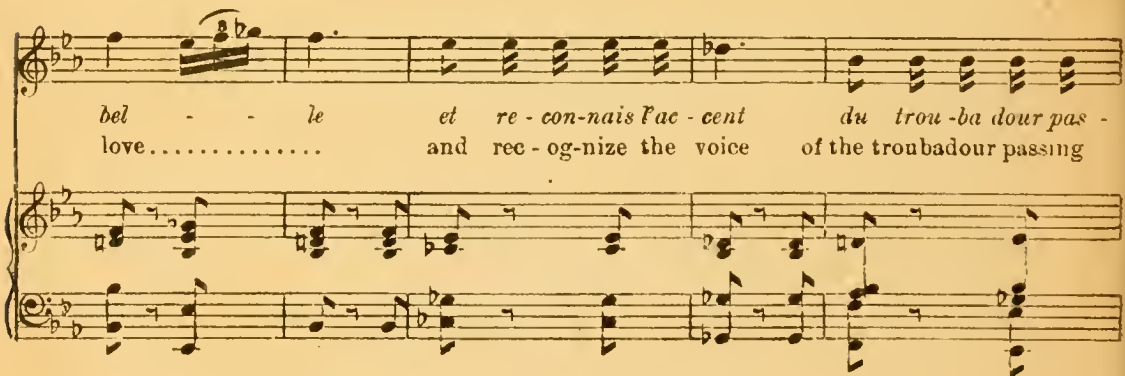
*Le Trouvère.*



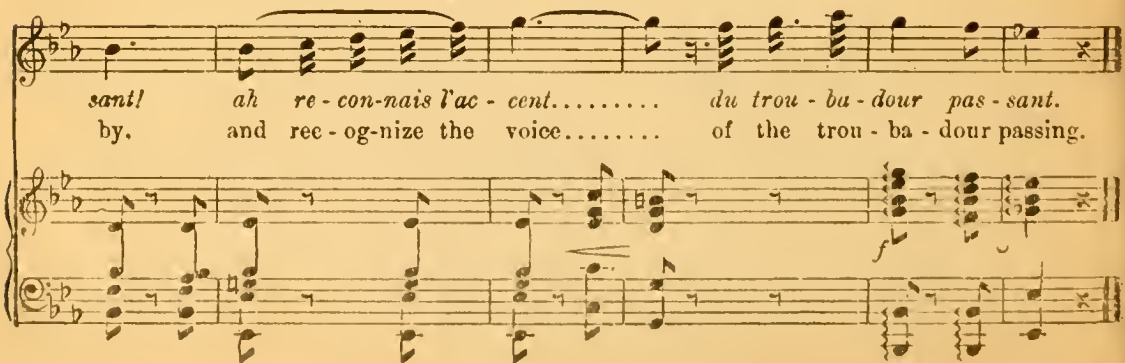
MANRIQUE.



Ah, que l'a - mour fi - dè - - le touche ton cœur ma  
Ah, let a faithful love..... touch your heart, my



bel - - le et re - con-nais l'ac - cent du trou - ba dour pas -  
love..... and rec - og-nize the voice of the troubadour passing



sant! ah re - con-nais l'ac - cent..... du trou - ba - dour pas - sant.  
by, and rec - og-nize the voice..... of the trou - ba - dour passing.



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| 6 $\frac{1}{4}$ | 1225<br>\$17 | 1350<br>\$20 | 1585<br>\$23 | 1800<br>\$25 | 2040<br>\$27 | 2250<br>\$29 | 2490<br>\$31 | 2720<br>\$33 | 2940<br>\$35 | 3175<br>\$38 |
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